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E. S. Boncley
Paderewski
Stavenhagen
Arrigo Bolto
Paul von Jankó
Jessie Barlett Davis
John Lund
Edmund C. Stanton
Heinrich Gudehus
Charlotte Huhn
Wm. H. Rieger
Rosa Linde
Henry E. Abbey
Maurice Grau
Eugene Weiner
Marion S. Weed
Teresina Tula
Luca
Ivan E. Morawski
Costanza Donita
Carl Reinecke
Heinrich Vogel
Johann Sebastian Bach
Peter Tchaikowsky
Jules Perotti—2
Adolph M. Foerster
J. H. Hahn
Thomas Martin
Clara Foote
Pietro Mascagni
Richard Wagner
Theodore Thomas
Mamie Kunkel
Campanini
Jenny Meyer
Constantin Sternberg
Dengremont
Galassi
Hans Balatka
Liberati
Johann Strauss
Anton Rubinstein
Del Puente
Joseffy
Julia Rivé-King
Hope Glenn
Louis Blumenberg
Frank Van der Stucken
Frederic Grant Gleason
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Robert Volkmann
Julius Rietz
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A. L. Guille
Ovide Musin
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The Musical Courier.

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NEW YORK, WEDNESDAY, FEBRUARY 3, 1892.

DR. ANTONIN DVORAK has just signed the contract with the National Conservatory of America, and consequently will come to New York next summer. The National Conservatory is to be congratulated on securing the services of one of the greatest if not the greatest composer alive.

THE new offices of THE MUSICAL COURIER are at 19 Union square, west, and are by all odds the most spacious and the handsomest of any musical journal in existence. The move is in every way a most admirable one, and the numerous friends of the only music journal in this country are cordially invited to 19 Union square, west.

FROM Bayreuth we learn that the festival performances this summer will be on an artistically higher plane than some of those given last year, especially some of the "Tannhäuser" representations. Nearly one hundred members of the Berlin Royal Opera House personnel have already been engaged, most of them belonging to the ballet. Of soloists definitely re-engaged we can mention Rosa Sucher, the incomparable "Isolde;" Ghisela Staudigl, "Brangäne," and Miss Herzog, the first flower girl in "Parsifal."

PRESIDENT HAHN'S nominations have been confirmed, and the executive committee of the M. T. N. A. now consists of N. Coe Stewart, Alfred Arthur and J. Bassett. THE MUSICAL COURIER announces officially that the meeting of the M. T. N. A. will take place at Cleveland July 5, 6, 7 and 8 next. It is apparent that the decent, sensible element in the association will control matters, which, combined with the well-known enterprise and hospitality of the musicians and citizens of Cleveland, presages a successful meeting.

THE program for this Whitsuntide's Netherhenish Music Festival to be held at Cologne, under Wüllner's direction, will contain for the first day only works by Beethoven, Mendelssohn and Schumann. The second day will be given over to the Italians and

French, notably Verdi and Berlioz. For the third evening the usual mixed "soloists' program" will prevail. The artists so far engaged for the festival are Miss Leisinger, from Berlin; Emil Goetze, the favorite Cologne tenor; Perron, the no less well-known Leipsic baritone, and Sarasate.

ALL Berlin seems to have gone crazy on the subject of Moritz Rosenthal, the pianist, who has been giving recitals there under the skillful management of Gnevkow and Sternberg. His programs were published in THE MUSICAL COURIER some months ago, and they show that he must have studied some since his departure from these shores, for they contain quite a number of works which he did not then count in his repertory. Rosenthal must have grown musically also, or else the Berlin critics are not as good as their New York confrères, for when last heard here the said Moritz was all fingers and *prateria nihil*. But then technic goes a great way with some people, especially those who are not capable of distinguishing between a truly musical nature and temperament and an automaton pianist who acquires his digital skill by sheer hard work of twelve hours' daily piano practice.

THEY will have German operas in London next spring, and Wagner's later works will be adequately given. With mortification New York must humble itself before Rubinatein's 2 per cent. of British musical culture and say: "Yea, verily we spake with bombast when we boasted of our culture. Ye can twiddle the finger of derision from the proboscis of scorn because Gotham's music has become musty and mildewed; alack, alas that the day should come that our eyes should hear and our ears should witness 'Norma' and 'Dinorah' within the little compass of eight days." Yet it is so. London will have "Siegfried" and New York has "Norma." Go to! It makes one sick. The "Times" last Sunday contained this cutting little editorial on the subject:

It is odd that the announcement should just now be made that London is to have a season of German opera. In music that city is the oldest fashioned capital in the world, and for the past generation has been from five to ten years behind New York in musical appreciation. The engagement of a German opera company is an announcement that even in London Italian opera has come to be an obsolete form of art. Yet in New York, after thirty seasons of modern music in concerts and seven seasons of German opera, we have reverted to the opera which London has outgrown. The directors of the Metropolitan Opera House will be able to report at the close of their season how the experiment has turned out in point of popularity; but it can scarcely be said that they will be able to "report progress."

MR. STANTON ON THE OPERA.

MR. EDMUND C. STANTON in an article on the opera in the current number of the "North American Review" urges a more catholic repertory in opera, and points out the fact that there is a mine of unexploited operatic music in Bohemia, Poland, Hungary and Russia. This coming after a week of Meyerbeer operas is as refreshing as a drink from a rill of spring water in the dog days. To think of all the good music lying on the shelves neglected while those dry, wearisome, stale, tawdry theatrical works are being sung and resung is enough to cause the gods in Parnassus to laugh at such managerial antics and denseness. Mr. Stanton knew full well what he was writing about when he dwelt upon the value of organization. Opera is an art organism. It must grow and cannot develop mushroom strength in a night. Mr. Stanton knows this, for he has had seven years' experience. It is doubtful though if the present management ever will learn by experience.

OH!

THE following was clipped from the Boston "Saturday Evening Gazette," January 24. It is a curiosity in musical criticism:

The concert by the Boston Symphony Orchestra in Music Hall last evening opened with Wagner's inscrutable "Faust" overture. That ever reliable incentive to acute melancholia has long been before a world more or less interested in discovering its meaning, but its mystery remains as elusive as ever. Some ingenious but perversely imaginative people have from time to time plunged into its dark profound and returned panting to the surface with what they deemed an interpretation of its meaning, but they have not succeeded in making followers and have left the world as vague and as comfortable on the subject as it was before. As music this overture has the same frolicsome flexibility and the same winsome cheerfulness that are such pleasing qualities in abstruse problems in conic equations. As a tone poem it is lacking in that plainness of purpose and lucidity of treatment that characterize the equally cacophonous and no less fervid overtures that are poured forth in the silence of night under the moon, in broad catacousics and simple but effective polyphony by wooing felines ignorant of any music but that of nature. We fear that

the solution of this ugly musical problem must be delayed until those other problems, perpetual motion and squaring the circle, are solved. Whether this be so or not, the overture is as depressingly dreary, as drearily dry and as dryly disheartening on a twentieth hearing as it was on a first. It was read and played with much dramatic intensity of feeling, but whether it was read rightly or wrongly it is not easy to say; and after all it does not seem to matter much, for it resembles those picture aberrations of the famous Turner that were so confused that it made no difference whether they were hung upside down or not.

As a specimen of downright purblind criticism, or rather want of it, the above simply is lovely. Even Rubinstein, ever an arch enemy of Wagner's, admits the greatness of the "Faust" overture. The one undying regret is that this noble torso should have remained uncompleted, that the names of Wagner and Goethe should not have gone down to posterity as collaborators in a work that surely would have been a masterpiece among masterpieces of dramatic music. By some strange mockery of fate Gounod's name is associated with "Faust" (the wondrous depth of the poem escaping him altogether), and the music critic of the Boston "Saturday Evening Gazette" sneers at "Eine Faust Overture." Funny world, funnier people, and, funniest of all, some music critics!

HEAPING COALS OF FIRE.

IN strong contrast with the antipathy displayed by the Parisians toward the production of Wagner's works in their city is the welcome given by the Berliners to the dramatic works of French authors, no less than ten plays being given in Berlin during the first week of this year. Among them were the "Mariage aux Lanternes" and "Fille du Régiment" at the Opera; "Le Malade Imaginaire" at the Schauspielhaus; "Belle-Maman" at the Deutsches Theater; "L'Affaire Clemenceau" at the Lessing; "Le Maître de Forges" and "Kean" at the Berliner; "La Demoiselle du Téléphone" at the Wallner; "Madame Monjodin" at the Residenz, and "Kean" at the Oster.

At Vienna four theatres produced French pieces the same week, Judic at the Carl Theatre appearing in nine representations. There is a big lesson for the French in this, but it is quite doubtful whether they will learn anything from it.

THE NEW WHIPPING CHILD.

SOMEBODY has to be blamed for the failure this season of the Italian and French opera at the Metropolitan Opera House, and the New York "Herald" has selected Lilli Lehmann as a sort of a novel whipping child, and if one of the stage hands barks his shin against the "flies" the "Herald" blames it on Lilli Lehmann. The orchestra this year is notoriously bad; "all Lehmann's fault," says the "Herald." She is to blame for the repertory, and has become so enamored of Italian music that she hates Wagner—at least that is what the "Herald" wishes to make its readers believe. The following letter was received by THE MUSICAL COURIER which may throw a little light on the subject:

MONDAY, January 25, 1892.

Editors Musical Courier:

Knowing of your love of justice and fairness of criticism in all musical matters, I venture to write and call your attention (it, however, cannot have escaped your notice) to the inclosed article, which was cut from yesterday's New York "Herald," Sunday, January 24, 1892, to ask if something cannot be done to prevent such absolute falsehoods from appearing in print, at least unnoticed.

The music lovers of this city—a goodly number, at any rate—take to themselves some little credit for their willingness to acknowledge the good there is in the present opera company, and where they cannot praise for refraining from language as forcible as they sometimes feel like making use of; not even complaining very loudly when they see advertised a cyclus of Meyerbeer's works in place of the Wagner cyclus—so loved, but so censured—of past seasons. Until now the "Herald's" musical criticisms have been read in very much the same spirit that one reads the funny column in a daily paper, for the purpose of being amused, but this last publication turns contempt into indignation. This critic, who has always deemed the public more interested in the personal impression he received than in the merit of the piece of music under criticism, probably does not know that one of the little differences that Mrs. Lehmann experienced with Mr. Saar, at the rehearsal of "Fidelio," was that that gentleman insisted that "Leonora" should in the first act, after "Pizarro" had left the stage, rush to the footlights and sing the "Abscheulicher" at the audience.

This, of course, Mrs. Lehmann refused to do.

If she refused to appear at the rehearsal of "Aida," she must surely have had some good reason, for during the six seasons that she sang with the German Opera Company she never missed either a performance or a rehearsal, and was never guilty of failing to sing when advertised.

One would perhaps be tempted to pardon her doing anything, if one stopped to consider what a trial it must be for such an artist to sing under the existing circumstances.

You may perhaps agree with me as to the truth of a statement made to me to-day by an advocate of German opera, that it were better to have "an orchestra of deer led by a lion" than "an orchestra of lions led by a donkey." As to the paragraph relative to the tickets (free tickets) being shown broadcast, I leave it to you to treat it as it deserves.

This is not an appeal from myself only, but from many lovers of good music and dramatic art, and we hope we shall at least have your sympathy in this matter.

ONE OUT OF MANY.

But recently THE MUSICAL COURIER was accused of

conspiring with the daily press of New York against the Italian and French opera. If the files of THE MUSICAL COURIER are consulted it will be discovered that full justice has been done the troupe—that its merits have not been slighted—but that its absurd methods have been freely criticised. Messrs. Abbey & Grau now talk of giving German opera next season, but the question naturally arises, "Will it be any better than this season simply because it is sung in German?" No, a thousand times no. The evil of the whole season has not been the language, but the abominable repertory and the return to heathenish operatic customs that would disgrace a hamlet in the Apennines. Yes, there has been a conspiracy afoot, and one that all the music loving public in New York city have entered into with zest, for bad, banal music has been boycotted, that's all. There is no use of fighting facts, Messrs. Abbey & Grau. Italian or any other opera on the old lines is doomed, and you know it well by this time.

THE RACONTEUR.

PADEREWSKI.

(From the Boston "Transcript.")

I was not greatly moved by any skill,
But only heard the music rise and fall
In perfect rhythm, till softly over all
A wavering dream pause swept; so light and still
The changing measure grew it seemed to fill
Each darkened corner of that perfect room
With perfume of the white acacia bloom;
While thought, unloosed, strayed at its wonted will,
A shadow on threshold fell; a face,
Remembered long, gleamed at the open door,
And noiselessly across the polished floor
She glided to the old accustomed place.
I felt a tender breath, and then, ah, then,
I wept, and bade him play the theme again!

—Edna A. Foster.

"PADEREWSKI has committed suicide" was the startling intelligence conveyed to Mr. Tretbar at Steinway Hall last Friday. Throwing Rubinstein's new book at the head of his informer, Mr. Tretbar tore open the "Sun" and feverishly read that "Paderewski" was indeed dead by his own hand. Very much relieved the publisher turned to his desk and sold Paderewski for \$1,300 in Keokuk for one cold concert.

A celebrated pianist, one who occasionally vouchsafes to drip a modicum of his knowledge into the gaping maws of youngsters greedy for pianistic (begging the point on the "Sun's" pardon for the use of the word) lore, informed me that recently a pupil of his splashed out the first movement of a big modern concerto with the aplomb of a virtuoso, but minus the technic. In his dry, sarcastic fashion he asked the brash young pupil at the conclusion of the movement to play a Clementi study, and of course the young pupil stumbled at the very beginning. I tell this charmingly witty anecdote because I am satiated with the "heroic" in piano playing and because the colossal is being strived at by every miss I listen to, though by disposition most of them are as placid as a buttered tea roll. I chanced through Irving place on a warm spring-like night recently when some music could leak through half opened windows, and what did I hear? Consequential phrases from piano concertos, bombastically delivered; tenors goading their unfortunate larynxes with heroic efforts; baritones posing their throats à la Edouard de Reszke, and violinists, who should be grappling with the difficulties of a Mischka Hauser song without words, frantically sawing away at a Paganini etude. Now, allow me to suggest that this is all wrong; that it is not music, not art, that because I. Jan Paderewski (he parts his hair in the middle now, so I follow suit by parting his name near the centre) has by nature the "grand manner," every little frog in the pianistic bog must needs swell its little chest in ox style and essay to croak louder than its perspiring fellow. Be natural, and if you cannot be natural be as natural as you can. There, that's good Irish, advice and to the point!

Are there no moods in nature but the grand, the heroic—I almost was about to say the "strutting"? When you sit down to your piano must you be at once grandiose, bang out big, silly, empty chords and say as plainly as can be, "Listen to me, am I not a big corpulent being? Just hear the noise I make in the world!"

List used to call certain stereotyped runs on the chord of the dominant seventh "tuner's music," which was doing the noble guild of tuners an injustice, for, to take a few instances only, Kemmer at Chickering's, or Kleinfelder and Schotte at Steinway's, what music they can make on an instrument! I have lots of others, but I don't know their names, but I remember well John Stearns, who used to be with the Boston house of Chickering (he is now in Philadelphia), who had a better touch than most profes-

sional pianists. Well, what would Liszt have characterized these chordal abominations that we so often hear—blind modulations leading into harmonic *cats de sac*, from which there is no escape?

Piano concertos, except in the simple, severe (and unutterably lovely) ones of Mozart, should be kept out of the hands of unripe young pianists. To what end but a parrot-like iteration is the acquisition of the Schumann, the Henselt or the two Chopin concertos. What conceivable use is there of memorizing page after page of dreary passage work which is so much lumber in the brain? Surely not for technical purposes? That were folly; for are there not the Chopin studies, the Liszt studies, the Henselt studies (O, you beautiful and neglected ops. 2 and 5), the Heller studies (don't sneer my young friend, there is an unexplored wilderness of phrasing and rhythms), the Mayer studies; or if you wish technical studies of an advanced character, a bridge to the Moscheles from the Cramer to Clementi, take the never played Kessler studies, op. 20, dedicated to Hummel, in four books, and grind away at them, but for the sake of harmony leave piano concertos alone. (If I don't get letters of thanks from Messrs. Schirmer and Schubert after recommending Kessler (the unbought composer), why then gratitude has no place in the breast of the music publisher.) Never will I forget the shock a pretty, perking, becurled young creature of fifteen summers gave me when I asked her to play me something. I suggested an etude or some elegant trifle. She stiffened visibly, saying "I only play concertos." I became congealed. "Have you then not studied the Chopin etudes?" "Oh, yes, I look at them occasionally, but I can play you the Henselt, the Vögrich, the Paderewski, the Bronsart and the Lalo concertos," said she haughtily. "With orchestra?" "Yes, at the second piano." "Do you play the Umslopogas concerto without orchestra?" said I very humbly. "No; is it hard?" she said, falling into the trap that I had set. "Yes," said I, in a true gentlemanly spirit of repartee, "hard to pronounce."

Is it hard? Ye gods! what a sermon to preach from the pulpit of the piano world on the denseness of the young person who studies the piano. Is it hard? Ask any piano teacher and he will moan, a well bred, well modulated moan, as he answers the question: "Yes, it is hard to teach the piano."

Apropos of piano teaching, a friend of mine is giving instruction on the manipulation of the ivory (he is not a croupier, but a pianist) to a little girl, the child of enormously wealthy people. Being of a conciliatory nature and wishing to gain her confidence, he ventured after the first few lessons to say, "You played that very nicely, Isabella; don't you like me to teach you?" "No, I don't," said the wealthy brat very promptly. "Why, you don't say so?" said the teacher very mildly, "I like to teach you." "You ought to," responded the well trained little pig in petticoats; "you are paid enough to like me."

This from a child trained in a Christian household. (I italicize the word purposely, for so much rot is got off at the expense of the bad manners of Semitic children that I can't refrain from adducing a "horrible example" in the other camp.)

Oh, speaking of young ladies, a very well bred and wholly admirable one informs me that the "Jabberwock" which I quoted in my last is from "Alice Through the Looking Glass," and not "Alice in Wonderland." Quite right, Miss Krehbiel. I can only plead an apology for my poor, misinformed astral body, which is apt to go off on queer verbal tangents after the manner of most things astral.

Talk about musical culture, the New York Stock Exchange can boast of it in its richest form. A broker was heard the other day to whistle the "Faith Motive" from "Parsifal" as he bid for Chicago gas stock (preferred). That was very apposite *siffleur*.

Anna Burch, the soprano, horrified a Canadian audience recently by singing "My country, 'tis of thee," instead of "God Save the Queen," which usually terminates loyal British concerts. Anybody else but Mrs. Burch would have been hissed for such a piece of *dis majesté*, but being Mrs. Burch the Canadian audience applauded.

It is the old, old story; she just hypnotizes an audience with that cunning smile, and fat Vic. on her throne in England is forgotten.

The "Lion Tamer," now at the Broadway Theatre, has one or two good things to commend it to us—Francis Wilson, the "Swan motive," from "Lohengrin," and Will Pruette's singing in the last act. In strict point of fact Mr. Pruette is the only person in the cast who really has a voice and uses it properly. His lines are Gilbertian, but he makes the most of the rôle. As far as his singing goes he has improved greatly; his voice always was a remarkably resonant and powerful one.

The Paderewski furore still continues and people are buying reserved seats on the stage, so as to be near the wonder. He will give four historical recitals at Sherry's rooms in March and leave us the latter end of the month. A large sized steamer will be towed after him containing his technic, boodle and the love letters sent to him during his sojourn in this country. Strange to say, he has only one love letter from Boston. I got a glimpse at it. It reads this way:

Boston, December 16, 1891.

MY DEAR MR. PADEREWSKI—When I first saw you I hated you, because you reminded me of Swinburne, and you know Boston despises Swinburne for being sensuous. But a friend of mine at the Mohawk Club told me that you really looked like Shelley, and, like all the Bostonese, I adore Shelley. Oh, you sweet, lemon colored skylark (you know Shelley wrote a poem on the sky sparrow), won't you love me platonically and answer this and tell me who your favorite author is and whether you think Mr. Nikisch can conduct? Some people in Boston say he cannot, and the poor, dear sweet man (hasn't he lovely hands?) has to work hard to keep the Woolf from the door. *Ben trovato, nicht wahr?*

In haste, with a chaste astral salutation,

NIKOLA TOLSTOI HOWELLS MCGUFFIN.

Honor bright, this is a facsimile. I fancy Paderewski thinks Nikisch can conduct, for he won't play his own piano concerto with any other conductor. Paderewski tells a funny story about Philadelphia. A lady went in the greenroom after a concert there, carrying the photograph of the great pianist. Around the fingers of her left hand was wrapped a greenback, each of varying denomination, and waving them in his face she said simply: "How much?" It took all Mr. Goerlitz's energies to keep Paderewski from laughing aloud and the woman from planking down a \$2 bill for his autograph.

There is a lively discussion going on in the West about the genealogy of the Polish chrysanthemum. Here is what the Detroit "Journal" of January 14 has to say on the subject:

PADEREWSKI IS IRISH.

"Be th' way, Mithur McFod, did yer hear Paddy tump th' peanny last avenin'?"

"Paddy who?"

"Paddy who? Why, Paddy O'Rourke's, av coorse."

"Do yes mane Puddurooski?"

"Divil the Pud, but Paddy O'Rourke's. Yer see, sim calls him Pudrooski, but th' trooth is th' fam'ly name is O'Rourke's. Paddy's ancestors was all kings in ould Oirland, but wan o' thim, an' he was a peanny tumper, an' av coorse ineligibile to th' Oirish throne on account av playin', choones fur a livin'. Sim av Paddy's ancestors wint to Poland, an' minny av them wint to th' wurrukkhouse. A few o' thim ained fame an' wan or two o' them ained sivity-five cints a day av-pavin'."

"Little Paddy O'Rourke's, th' fillow wot tumps th' peanny, was adopted be a Ditchmon who play'd th' thrombone in a thayatur, who tached 'im to play Beethovun, Garryowen an' Rory O'Moore."

"Well, wan day little Paddy was ast ter play th' 'Dead March in Solomon' at a Ditch funeral, an' be misthake roll'd af a bar or two of 'Lanigan's Ball,' which had th' effect av makin' th' corpse git out o' th' coffin an' lick th' undertakur. That's how th' man wid th' peenic grove hed o' hair won his grate repetashun as a peanny tumper."

"Oh, McFod! but be me soul, Paddy O'Rourke's is a dasy an a loolu kimboined. I ahuppose Mrs. McFod will give a tay to Paddy before he laves town."

To cap this the Chicago "Figaro" throws more light on the Celtic question by printing the following in a recent issue. It is worthy of transcription:

A number of gentlemen stood in the rotunda of the Southern Hotel, talking of the great pianist who had taken the town by storm. I quote from my correspondent's letter:

Col. John Finn was one of the group. "Paddy Roosky is it?" he asked. "I've heard of a good many Paddies, but I never heard of one with the name of Roosky. It's ten to one his father named him Patrick and the foreigners with whom he was brought up gave him the Roosky name."

"Yes," said Ben Finney, "but what was the original family name? I'll admit that they elevate a man to the 'skies' over there as soon as his native ability impresses itself upon them."

"Well, I should say that his father's name was Rooney. They couldn't say 'Roosky' and they cut the thing short by making it 'Roosky.' Isn't that probable?"

"Probable," said Ben, "but not altogether certain. I would not dispute your dictum as a philologist, but the name might have been Ruane."

"Sure that's a simple variant of Rooney," said Colonel Finn.

Judge Normile, who was present, but who had said nothing, here suggested: "It is evident that the man possesses great musical genius. His parents must have been musical. Now what more natural to suppose than that the paternal 'Roosky' was a singer. Suppose we assume he was a singer. What song would be most likely to be his favorite? 'The Cruiskeen Lawn,' I take it. Now, my idea is that this paternal progenitor used to sing the 'Cruiskeen Lawn' to his Polish friends and they nicknamed him 'Cruiskeen,' which in the consonantal vernacular of the North was corrupted to 'Roosky.'"

"May you not be all wrong?" ventured Dick Ennis. "Talent is transmitted more largely through the mother, biologists assert. The man's red hair and his genius assure us that he is our blood. His mother undoubtedly named him 'Paddy,' and she being married to a Russian or a Pole named Roosky he got the name in that manner."

The discussion, the letter goes on to say, was cut short at this point by Colonel Finn, who announced his intention of sending up his card and asking Paderewski in so many words if he were not an Irishman. The colonel was gone about an hour, and when he returned there was a mystified look in his eyes. He attempted to converse with his friends but was not understood for quite a while. "Excuse me," he said finally, "I have been conversing in French and Polish to such a degree that I have lost my grip on our tongue. I found that Paddy claims to have Irish blood, but conversation through his agent was difficult. We did not get along together at all until I asked him to play for me. He said certainly, and began one of those knock-knock-what do you call 'em?" Some one suggested "nocturne." "That's it," acquiesced Colonel Finn, "knock terms. Well, of course, I couldn't stand that so I asked him to play the 'Harp that Once Thro' Tara's Hall.' He didn't know what I meant, but I struck him plumb in the centre by asking for the 'Harpsky,' do you mind, 'that Once-sky' through 'Tara's Hallsky.' Then he played it with all the suavity of Oriental hospitality and as if he was to the manner born. He followed it up with 'Kathleen Mavourneensky,' 'Rory O'Moore-sky' and 'St. Patrick's Daysky.' And I tell you, boys, it was grand."

All of which forcibly illustrates the truth of the old saying, that "God is good to the Irish."

PERSONALS.

Studying with Leschetizky.—Miss Marie Louise Bailey, the talented young pianist from Nashville, Tenn., has left Leipzig for Vienna, where she is now finishing with Leschetizky, the eminent teacher of Paderewski, Esipoff, Fannie Bloomfield and many others. Reinecke, Blummer and other great men predict a great future for the seventeen year old young lady.

Sullivan's Health.—Some London papers say that Sir Arthur Sullivan's health is greatly improved, but he has decided to remain in the Riviera during the winter months, and it is probable he will not return to London until late in the spring. Report has it that he is still in want of a subject for his Leeds cantata.

Menter and Sapelnikoff.—Sophie Menter and her pupil, Mr. Sapelnikoff, are in England fulfilling a series of engagements in the provinces under the direction of Mr. Vert, after which they will probably give two or three recitals in St. James' Hall, London.

Conductor Versus Critic.—We read that a duel took place at Pesth recently between a musical critic and the conductor at the People's Theatre. The latter received some serious sword wounds in addition to the wounds he fancied his reputation had sustained from the pen of the critic. It is commonly said the pen is the more formidable weapon; the Hungarian conductor is now in a position to assess the comparison and tell us which he deems the more objectionable. Happily Hungarian customs do not obtain in this country, or in the course of a season half the musicians and half the critics would disappear—that is, supposing the combatants were fairly matched. It seems to us incomprehensible that on a critic expressing his opinion that a movement was taken too fast it should be deemed by a conductor an offense only to be deleted by a corresponding emission of blood; but our education is not completed, they know much better abroad.

"Desdemona" Dead.—The prima donna Aurelia Cattaneo, who was a native of Naples, died the other day at Milan. She was only thirty, and had still a brilliant career before her. The part of "Desdemona" at the first performance of "Otello" in Milan was assigned to this singer.

Ondricek Honored.—The well-known violinist Franz Ondricek has just been decorated by an order from the Prince of Bulgaria. The virtuoso is now on his way to fulfill several musical engagements at Cairo, after which he will proceed to Paris for a similar artistic purpose.

May Alice Convis.—The "Herald" of last Sunday had the following cablegram: "Miss May Convis, a young American singer, made her debut at a day's notice and without a rehearsal as 'Siebel' in 'Faust' with the Carl Rosa Company at Liverpool on Wednesday. She received a double encore and a call before the curtain."

"Miss Convis is a New York lady, and for two seasons was a pupil of Mr. Frank Tubbs. Two years ago she went to Europe to study, and has begun an operatic career full of promise. She sang (under an assumed name) one season in the Casino chorus."

Adele Lewing and the Boston Philharmonic.—There was a large and very swell audience at the concert of the Boston Philharmonic Orchestra, under Bernhard Listemann's direction, last Wednesday at the Tremont Theatre, Boston, when Adele Lewing played Beethoven's G major concerto. The critics gave the artist much space and filled it with a high tribute, the "Advertiser" saying:

The feature of the afternoon was, of course, Miss Adele Lewing, who played in the Beethoven concerto in G major. Miss Lewing, like Paderewski, comes to Boston almost unheralded by the usual advance agent, and like him she proved a delightful surprise. Her piano work deserves to rank on a par with that of Miss Aus der Ohe, if she can sustain the impression she created yesterday. The number chosen by her for yesterday afternoon was the one in which she made her first public debut and it is easy to understand her success on that occasion after hearing her rendition of the Beethoven number. It was a saying of her teacher, hers and Paderewski's, that he "not only taught his pupils how to play; he taught them music," and the work of his pupils seems to warrant the statement. Miss Lewing has the forearm of an athlete and a technic that is admirable; but she has also a sympathetic and artistic appreciation of what she plays, a mental trait that is worth tons of mere technical ability.

And the "Herald" supplemented it with the following strong language:

Miss Lewing was a welcome addition to the season's soloists, and her selection of the Beethoven G major concerto was in keeping with the good judgment she always displays in her public appearances. Her playing shows the result of her studious and intelligent devotion to her profession, and her abilities as a musician, as well as her skill as a pianist, were at all times apparent in her work. She gets a very clear, pure tone from the piano, plays with excellent taste, and her technical attainments have been finely developed. She pleased her audience and gained a well merited recognition of her worth as a concert pianist.

It is proper to add here that Miss Lewing did all this on a Hallet & Davis concert grand.

Sangiovanni Dead.—Prof. Antonio Sangiovanni, the celebrated local teacher, of Milan, died January 8. Many of the well-known artists of our day passed through his hands.

A Successful American Soprano.—Miss Elizabeth Cary (Lizzie Webb Cary), our popular American soprano, is meet-

ing with marked favor in concert and oratorio, in London and other parts of England wherever she appears. She recently made a most flattering debut in Manchester, England, in a prominent concert given there.

Death of Schloss.—At Cologne recently Michael Schloss, the well-known music publisher, died at the age of sixty-eight. He was a man of high musical and literary culture, and many of his essays and criticisms have appeared in different Rhenish newspapers. He was also a personal friend of Heinrich Heine, Mendelssohn, Schumann, Meyerbeer, Hiller and many other great contemporaries of his.

A Monument for Litoff.—In Paris a committee has been formed for the purpose of erecting a monument for the late Henry Litoff. Among the names of those interested in this worthy purpose are Ambroise Thomas, Massenet, Diaz and others.

HOME NEWS.

Lectures on Musical History.—Six lectures treating of the general course of the development of music will be delivered by W. J. Henderson before the students of Columbia College, beginning March 7 at 4 P. M. Persons not students may obtain tickets by applying to the secretary of President Low. The synopsis of the lectures is as follows:

March 7, "The Elementary Period."—General view of the condition and progress of music from 384 A. D. to 685 A. D. The old French, Gallo-Beige and Netherlands schools of composers. Production of the materials of modern music.

March 14, "The Spirit of Music."—General view of the contest between classicism and romanticism, of the struggle between form and expression, from the period of the Netherlands masters to the present time. Intellectual and emotional character of the three great epochs of musical history—polyphonic, classic and romantic.

March 21, "The Evolution of Form."—Form as the outcome of spirit. The fugue. The development of the sonata and the symphony. Haydn, Mozart and Beethoven. Schumann's innovations. The symphonic poem and the modern overture, as written by Liszt, Goldmark and Tchaikowsky.

March 28, "The Evolution of Style."—Vocal and instrumental styles, as affected by classic and romantic feeling. The polyphonic writers. Händel and J. S. Bach. The classic scale style of C. P. E. Bach and Mozart. The departures of Beethoven. The modern style, beginning with Schumann.

April 4, "The Lyric Drama."—Its birth and early purpose. Galilei and Beaujoyeux. Peri's "Eurycleia." Monteverde's "Orfeo." Rise of the Neapolitan school and degeneracy of Italian opera. Dramatic feeling and sentimentalism of the French. Earnestness of representative Germans. Mozart and Weber. Supremacy of vocal technic.

April 11, "Reformers and Music Dramas."—Gluck's reforms. His purpose and theories. Wagner's reforms; their origin, their nature and their aims. Wagner's musical system.

Pachmann Recitals.—Mr. Vladimir de Pachmann will give three recitals, with completely new programs, at Chickering Hall on the afternoons of February 6, 10 and 16. For next Saturday's recital the program will be as follows: Beethoven, C sharp minor sonata, "Moonlight," thirty-two variations; Chopin, two nocturnes, op. 9, Nos. 1 and 3; two mazourkas, op. 56, No. 1, and op. 24, No. 2; two waltzes (posthumous), op. 69, Nos. 1 and 2; scherzo, op. 54; Liszt, Fantasia Quasi Sonata, "Après une Lecture du Dante."

An Idea of Mrs. Thurber's.—A concert and operatic performance for the benefit of the Society for the Relief of the Destitute Blind in the City of New York and its Vicinity will be given at the Metropolitan Opera House on Saturday evening, February 20. In the concert Emma Eames and the De Reskés will sing. The operatic part will consist of the first act of "Die Walküre," with Lilli Lehmann as "Sieglinde," Paul Kalisch as "Siegmund" and Emil Fischer as "Hunding." Anton Seidl will conduct.

To Give Opera in Mechanics' Building.—Boston, January 30 (Special).—As announced exclusively in the "Tribune" a few weeks ago Boston is not to be deprived of grand opera this season. Messrs. Abbey, Schoeffel & Grau have completed negotiations with the owners of the Mechanics' Building, and the great hall, which will seat about 5,000, will be so changed and improved as to make of it a really beautiful opera house. The company now singing in New York will come to Boston for twelve performances—ten nights and two matinees. Owing to the size of the hall the managers are enabled to put the prices down from \$1 to \$3 each, with \$30 for subscription tickets.

New York Vocal Institute.—The sixth concert of the season of the institute was held last Tuesday, the program being rendered by Mrs. Hunsicker and Mr. Tubbs. Although given only by two singers it was so arranged as to be entirely free from monotony, and it also displayed the versatility of the artists. Mrs. Hunsicker has a voice of large range, good volume and great sweetness. Her rendition of the scena and aria from "Der Freischütz" was very fine, and is seldom surpassed, either on or off the operatic stage. Her ballad singing is thoroughly charming.

Mr. Tubbs was in his usual good voice. These concerts are excellent exponents of the work of the institute.

Next Friday in Brooklyn. at 3 P. M., in the Brooklyn Academy of Music, a young folk's matinee will be given under the auspices of the Seidl Society. Lillian Blauvelt will sing and Miss Ida Branth play the violin. The orchestra, under the direction of Mr. Seidl, will play the overture to Nicolas' "Merry Wives," scherzo and wedding march

from Mendelssohn's "Midsummer Night's Dream" music, four numbers from Delibes' "Coppelia," the overture to "William Tell," Gillet's gavotte and "Loin du Bal," and Wagner's "Tannhäuser" march.

The Symphony Society.—The fourth concert of the Symphony Society will take place at Music Hall next Saturday evening. Miss Geraldine Morgan will play Bruch's third violin concerto and Miss Clementine de Vere will sing. The orchestra, under Walter Damrosch, will give Beethoven's eighth symphony, Cornelius' "Cid" overture and Liszt's "Die Hunnenschlacht."

N. Y. College of Music.—Alexander Lambert will give a concert at the New York College of Music this evening.

Gerard-Thies Recital.—Louise Gerard and Albert Thies will give an evening of song at Music Hall this evening.

Ovide Musin in Astoria.—Ovide Musin, the violinist, and his excellent company gave an interesting concert in Astoria, L. I., Tuesday evening of last week in the Astoria Athletic Hall.

Harrison M. Wild.—Harrison M. Wild gave his ninety-seventh organ recital at Trinity Church, Chicago, last Sunday afternoon.

N. E. Conservatory of Music.—The seventeenth faculty concert of this season of the New England Conservatory took place at Sleeper Hall, Boston, January 21. It was an organ recital, and George E. Whiting was the solo organist. He was assisted by ladies under the direction of Augusta Rotoli. The eighteenth concert took place January 26, and it was a chamber music recital given by the N. E. Conservatory quartet, Emil Mahr, first; Charles McLaughlin, second; G. F. Sauer, viola, and Leo Schulz, 'cello. The quartet was assisted by Carl Faellen, pianist. Schubert's string quartet and Chadwick's piano quintet in E flat were played.

Tavary and De Vivo.—Manager De Vivo will look after the interests of Berba Tavary, the brilliant soprano, who has been so successful this season in opera. Mr. De Vivo has booked her for quite a number of concerts in the larger cities of the country. She is a sympathetic and dramatic artist.

Metropolitan College of Music.—There was a chamber music recital given by the pupils of the Metropolitan College of Music at Steinway Hall, last Wednesday evening, under the direction of Clifford Schmidt, principal of the orchestral department of the conservatory. The following was the program:

Trio for three violins..... Hermann
"Bright Days to Come,"..... Tours
(Violin obligato by Miss Branth.)
Miss Rena Atkinson.

Sonata for piano and violin..... Beethoven
"One Spring Morning"..... Nevin
"Mom and Marie,"..... Nergde
Miss Annette T. Reynolds.

Quartet for strings..... Haydn
The names of the participants were: Miss Ida Branth, Mr. Victor da Prato, Mr. Otto Kruell, Mr. Arnold Mensch, Mr. Paul C. Beebe, Miss May Hurlburt, assisted by Miss Rena Atkinson, soprano, and Miss Annette T. Reynolds, contralto.

From Dallas.—Dallas, January 26, 1892.—"Everybody was disappointed with the Juch performance, not with her, but the evening's entertainment as a whole. The support, I can assure you, was poor. They had their usual occasional fiasco at Fort Worth and at Dallas. I hope you will 'give it' to Locke and Miss Juch." So writes a fair Texan whose name is not to be mentioned, but on general principles she is absolutely right. The whole Juch Company and its management comprise a grand farce.

Seidl Popular Concert.—Lenox Lyceum was crowded to listen to Paderewski and the Seidl Orchestra last Sunday night. The following program was played:

Grand procession, "Queen of Sheba"..... Goldmark
Slavonic Dances (four parts)..... Dvorak
Aria, "Giacconda," "Voce di Donna"..... Ponschielli
Mrs. Tremelli.

Danse Macabre..... Saint-Saëns
Hungarian Fantasia..... Liszt
Paderewski and Orchestra.

"Siegfried Awakens Brünnhilde"..... Wagner
(From "Siegfried," new arrangement.)

"Snow Flake," a fairy tale..... Bendel
Pianosolos: { Berceuse..... Chopin
Etude, G flat.....
Polonaise, A flat.....
Paderewski.

Song, "Der Kinder Reich"..... Blumenthal
Mrs. Tremelli.

American Fantasia..... Herbert
Forecores Paderewski gave Liszt-Schubert's "Eri King" and his own minuet. He will again be the soloist next Sunday evening.

No Concert of the New York Symphony Quartet.—Owing to the illness of Mr. Brodsky there was no concert last Sunday afternoon of the New York Symphony String Quartet. It will take place next Sunday afternoon. The novelty will be a sonata for violin and piano by F. Busoni, which will be played by the composer and Mr. Brodsky.

Sherwood's Piano Students' Recital.—Martin's Music Rooms were crowded last evening by appreciative people, who listened attentively to the rendering of a program by

the pupils of Edgar H. Sherwood. It was the third recital of the season given by the gifted composer and teacher. The proficiency shown by Miss Marie E. Whiting proves her to be a pianist of much promise, indeed many people are sanguine that she will one day achieve fame. She played Beethoven's sonata, op. 26; Schumann's "Fassching-schwank," op. 26, and Moszkowski's "Valse Brillante" in A flat. She was assisted by R. Loughborough, basso; T. W. Newcomb, Misses Laura and Bessie Stillman and Samuel Whiting, her brother, the accomplished flutist. The solos and duets by the Misses Stillman were enthusiastically received, as was also the solo of T. W. Newcomb. Mr. Whiting's flute solo was encored and he responded with a very charming berceuse, which was equally well received. M. Loughborough's singing was greatly admired. These recitals always attract cultured audiences and constitute leading events of the musical season in Rochester.—Rochester "Union and Advertiser," January 29.

Charlotte, N. C.—The third midwinter concert of the Charlotte, N. C., Philharmonic Society took place at the Y. M. C. A. Hall in that city January 26, Jos. Maclean conductor.

Out of Town Callers.—Among the out of town callers at the offices of THE MUSICAL COURIER were Miss Gertrude Franklin, the Boston soprano, and Miss Anna M. Lampmann, the Ottawa pianist.

Dr. Carl Martin.—Dr. Carl Martin is engaged as principal basso for the Indianapolis music festival in May.

A Warning.—The bureau of music of the world's fair has been compelled to issue a circular warning the public against persons who are going about the country organizing choruses for the exposition. Prof. William L. Tomlins, choral director for the exposition, has this feature of the musical bureau in charge.

Baltimore News.—Marion Hendrickson and Harold Randolph will be the soloists at the Peabody Symphony concert next Saturday. Paderewski plays in Baltimore tomorrow—first appearance. Excerpts from "Cavalleria Rusticana" will be given on Thursday evening at a concert of the Georgia Musical Association. The soloists will be Miss Rose Pipitone, Miss Edna Truman, John Klinger, H. W. Day and Miss Nettie Loffler.

Rose Linde.—Rose Linde sang last week at the Society of Fine Arts in Brooklyn, under Max Spicker's conductorship, and at the Lenox Lyceum last Saturday night at the Twenty-second Regiment concert. She has quite a number of concert engagements pending.

The Philharmonic Club in New Jersey.—The New York Philharmonic Club, of which Mr. Weiner is the director, gave its second subscription concert in Montclair, N. J., Tuesday, January 26, and in Plainfield, N. J., Thursday, January 28. Soloists of these concerts were Miss Clementine De Vere, soprano; Miss May Lyle Smith, flutist; Mr. Italo Campanini, tenor, and Mr. Eugene Weiner, flutist. Both concerts were a great success and crowded houses greeted the artists.

The Philharmonic Club's Movements.—The New York Philharmonic Club and Miss Marion S. Weed, mezzo soprano, will leave New York for another concert tour to-day and will give entertainments in Philadelphia February 4 and 6; Baltimore, Md., February 3 (a musicale at Mrs. Robert Garrett's residence); Buffalo, Rochester, Albany, &c.

The Chicago Musical College.—A newly organized society is the Alumni Association of that Chicago Musical College, composed of graduates of the well-known institution. It is organized for the purpose, first, of giving musical entertainments, and, second, of affording aid to talented pupils who have not the means to secure a thorough musical education. The Alumni colors will be those of the college—blue and orange. The new society will also take a prominent part in the celebration of the twenty-fifth anniversary of the college, which will occur at the Auditorium on February 23. At this concert Theodore Thomas and his orchestra will be a drawing attraction, and he will be assisted by leading pupils in an exceptionally fine program.

There are to be found among the graduates of the Chicago Musical College many names familiar in artistic and society circles, among them these: Mrs. Ben C. Jones, Mr. L. A. Phelps, Mr. I. I. Hattstaedt, Miss L. Clare Osborne, Mrs. A. G. Fowler, Miss Gertrude Hogan, Miss Fannie Hiatt, Nettie Musser, Maude Quivey and Mr. Maurice B. Rosenfeld.

The association completed its organization last Wednesday evening by the election of the following officers: President, Mr. Mary Bland Fowler; vice-president, Miss L. Clare Osborne; secretary, Miss Emma J. Wilkins; treasurer, Mr. Maurice B. Rosenfeld; executive committee, Mrs. Mulfinger, Mrs. Bergman and Mrs. Ben Jones; entertainment committee, Miss Gunning, Mrs. Florida Pratt, Miss Emma Hoadley, Miss Sonne and Mrs. Gunckel; finance committee, Miss Hilton, Miss Cleveland and Miss Hayes. Dr. F. Ziegfeld was elected honorary member and the following resolution was passed: *Resolved*, That the gratitude of the Chicago Musical College Alumni Association be tendered to Dr. Ziegfeld for the efficiency in which he has conducted an institution from which we as pupils have been advanced

to a better understanding of music, both as a science and an art.

Mrs. Poole Engaged.—Mrs. Clara Poole is to be the soloist of the Symphony Orchestra of New York, Walter Damrosch conductor, on its trip to the West, Cleveland, Cincinnati, Louisville, &c.

FOREIGN NOTES.

Some Interesting Donizetti Letters.—Donizetti's letters to his brother-in-law, Antonio Vasselli, will shortly be published by the "Unione Co-operativa" in Rome. They date from the death of his wife, and contain many interesting references to his compositions; they also show his anxiety to become the director of the Naples Musical Conservatorium, which post, however, was given to Mercadante.

Berlin.—A concert of the productions of a number of young American composers was given last Saturday night at the Konzerthaus in Leipzigerstrasse in Berlin. Professor Urban led the orchestra. The features were a suite for stringed instruments composed by Elliot Schenck, nephew of the late American Minister, Mr. Pendleton, a festival overture by Otis Boise, a symphony by J. K. Paine, and a dramatic overture by G. W. Chadwick.

Randegger's Troubles.—Alberto Randegger, whose beautiful songs are as well known in America as in England, and who is the doyen among vocal instructors in London, is suing his wife for divorce. Hayden Coffin, the American baritone, now at the Lyric, is the co-respondent.

German Opera for London.—London, January 29. —London is at last to have German opera on the scale on which it was given for seven winters in New York. Augustus Harris has consulted with the principal German managers and artists and has completed arrangements for giving three seasons in Covent Garden, during which all the Wagner operas, including the "Nibelungen Tetralogy" will be presented. The first season will begin next June, with the best artists to be had in Germany. Among the contracts already completed is one with Max Alvary. Preparations are so far advanced that it is announced that the season will open on June 3 with "Siegfried," the third of the Nibelungen series, Alvary singing in the title rôle. Other engagements are not yet made public, in fact all have not yet been made, but there is every reason to believe that Van Dyk, the Belgian tenor, Sucher and Reichmann, the baritone, will be members of the company. Hans Richter has been secured as conductor.

Opera in Italian and French.

It was Meyerbeer week at the Metropolitan Opera House last week. "L'Africaine" Monday night, "Le Prophète" Wednesday, and that worst of all musical rubbish, "Dinorah," Friday night. At the Saturday matinee "Aida" was repeated, with the two De Reszkés and Lehmann in the cast, and a brilliant performance was the result. The houses have been dreadfully bare, with the exception of the matinee, for Verdi's masterpiece always seems to draw. Last Monday night "Faust" was repeated with the De Reszkés and Emma Eames as principals. Edouard gave his strong version of "Mephisto." To-night "Norma" will be sung; Friday night "Mignon" and at the Saturday matinee "Faust" will be repeated. Verily Messrs. Abbey & Grau have the courage of their convictions.

The Mozart Club Concert.

THE Mozart Club, which formerly existed some ten years ago in this city, has been revived, and gave its first concert at Chickering Hall last Saturday night. The personnel of the club is as follows: Messrs. J. Eller, oboe; O. Oesterle, flute; C. Reinecke, clarinet; F. Bernhardt, bassoon; C. Pieper, horn; G. E. Eager, piano.

Since the defunct New York Reed Club we have had no such organization like the Mozart Club, and its appearance is a welcome one, for there is a large and unemployed literature for most instruments which will diversify the string quartet concerts and piano recitals given in this city. Here is the program of last Saturday's concert:

Quintet, E flat major..... Beethoven
(For piano, oboe, clarinet, bassoon, horn.)
Song, "To son Titania," "Mignon"..... A. Thomas
Theodora Pfafflin.
Scherzo, from Quintet..... Onslow
(For flute, oboe, clarinet, bassoon, horn.)
Songs..... "Elegie"..... Massenet
"The Sweetest Flower"..... Van der Stucken
Theodora Pfafflin.
Octet, in four movements..... Gouvy
(For flute, oboe, two clarinets, two bassoons and two horns.)
The club, with kind assistance of Messrs. Drewes, Sohst and Niebling.

An interesting program and well played was the verdict of the large and musically representative audience present.

The quaint Beethoven quintet received a finished treat-

ment at the hands of the artists participating. Mr. George Eugene Eager, who is a newcomer, recently from Leipzig, played the piano part in a discreet, musicianly manner, and an excellent balance of tone was the result. The virtuosity of the club was best shown in the scherzo of the Gouvy octet, a jocose, rather humorous and wholly clear piece of writing. Miss Pfafflin, who has a very agreeable personality, sang the polacca from "Mignon" with the utmost aplomb, and in response to encores gave Godard's "Chanson de Florian." The young lady possesses a strong mezzo-soprano voice, which she uses with great facility—a natural technic, be it said—and sings with plenty of fervor and musical feeling. Her style lacks finish and repose as yet, and her voice is very cloudy at times, but Miss Pfafflin may be satisfied with her debut, for she certainly won the sympathies of her audience.

The Paderewski Recitals.

IGNACE J. PADEREWSKI, the great Polish pianist, gave four piano recitals in this city last week, and played the following programs at the Madison Square Concert Hall:

TUESDAY AFTERNOON, JANUARY 26.

Fantaisie chromatique et Fugue..... Joh. Seb. Bach
Sonata in E major, op. 109..... L. van Beethoven
Four songs without words..... F. Mendelssohn-Bartholdi
(B minor, A, F and the "Spinning Song.")

Nocturne, E flat..... Frederic Chopin
Preludes, A major, A flat.....
Mazurka, B minor.....
Etude, C major.....
Ballade in G minor.....
Thème Varié, op. 16..... Ignace J. Paderewski
Rhapsodie Espagnole..... Franz Liszt

THURSDAY EVENING.

Variations..... G. F. Händel
Sonata, op. 110, in A flat major..... L. van Beethoven
Etudes symphoniques..... Robert Schumann
Ballade, F major.....
Etude, C sharp minor..... Frederic Chopin
Mazurka, B flat minor.....
Nocturne, F major.....
Valse, C sharp minor.....
Legende..... Ignace J. Paderewski
Improvisation, C sharp minor (MS.), Dedicated to Paderewski..... Otto Floersheim
Rhapsodie Hongroise, 12th..... Franz Liszt

FRIDAY AFTERNOON.

Variations adriennes, D minor..... Mendelssohn-Bartholdi
Sonata, op. 111, in C minor..... L. van Beethoven
Pastorale, E minor.....
Capriccio, E major..... Scarlatti
Serenade, "Hark, Hark, the Lark"..... Schubert-Liszt
Chant Polonais, G major..... Chopin-Liszt
Sonata, in B flat minor..... Frederic Chopin
Melodie, G flat..... Ignace J. Paderewski
Cracovienne.....
"La Campanella"..... Paganini-Liszt

Saturday afternoon the new Music Hall, Fifty-seventh street and Seventh avenue, was so crowded that the stage had to be utilized in order to accommodate the overflow. Paderewski played this program:

Sonata, op. 53, in C major..... Beethoven
Variations..... Haydn
"Papillons"..... Schumann
Scherzo, B minor.....
Nocturne, B major.....
Etude, F major..... Chopin
Valse, C sharp minor.....
Improvisation.....
Berceuse, F sharp minor.....
Polonaise, A flat..... Paderewski
Nocturne (MS.), B flat.....
Fantaisie, "Don Juan"..... Mozart-Liszt
"Campanella"..... Liszt

Every recital was but a repetition of the other, extraordinary enthusiasm and large audiences. Paderewski has never played more poetically nor powerfully than at these recent recitals.

New York seems to part with him reluctantly.

Groschel Conservatory Concert.

A PUBLIC concert by the pupils of Max Spicker's Conservatory of Music in Brooklyn was given at Historical Hall on Monday evening. A very choice program was tastefully and most creditably interpreted by the Misses Martin, Weddigen, Bach and Barr (piano quartet, overture to "Ruy Blas"), Miss Alma Aichel (violin solo, Morceau de Concert, Leonard), Miss Elsie Bradley (Nocturne in D flat, Chopin, and Valse, C sharp minor, Chopin), Mr. David Liebmann (baritone solo, "Frühlingstraum," Spicker; "Wanderlied," Schumann), Miss Josie A. Briggs (piano solo, Capriccio Brilliant, Mendelssohn, with second piano by Spicker), Master Alfred Marks (violin solo, Air Varié, Dancla), Miss Josie M. Kinkel (soprano solo, "Elsa's" dream from "Lohengrin," Wagner), Mr. William Bartels (tenor solo, "Siegmund's" love song from "Walküre," Wagner) and Miss Susan H. King and Mr. Spicker (piano duo, variations on a theme by Beethoven, Saint-Saëns). Several of these amateurs exhibited a skill in execution which well nigh entitles them to rank with professionals. In the absence of Mr. Chas. Heinrich by reason of illness, Mr. Arthur Friedheim played in masterly style a nocturne of Chopin and Liszt's Hungarian Rhapsodie, No. 12.

Mr. Harry Pepper's Lecture

AT HARDMAN HALL, WEDNESDAY, JANUARY 27.

"GIVE me the making of a nation's ballads; I care not then who makes its laws!" said one who knew full well whereof he spoke. "The making" of a ballad, however, consists not merely in the writing, but also in the rendering of it; as those who attended Mr. Harry Pepper's lecture entitled "An Evening with the Ballad" were speedily made aware.

A ballad, said Mr. Pepper, had been defined as "a narrative in music;" but such definition did not cover the whole ground. A ballad might tell an anecdote, or any kind of tale—humorous or pathetic—musically illustrated. The term "song" (often confounded with it) was, on the other hand, applicable to an abstract theme tunelessly treated, or to a lyric poem.

The origin of the ballad was buried in obscurity; but the earliest historical traditions had found vocal expression, and but for this medium written history had not been.

The chants of the priests (to the accompaniment of viols), the songs of the troubadours to the gay guitar, were rungs in the vocal ladder whose summit was the perfect ballad (such as "Sally in Our Alley") of the eighteenth century.

Many singers showed a lamentable indifference in the rendering of both words and music. They had studied neither, and it was frequently hard to decide even the language wherein they sang.

Taste, feeling and expression ("the trinity of art," as the lecturer called them) were all indispensable to make up the sum total of success.

Mr. Pepper prefaced his rendering of the various ballad gems by biographical sketches of the writers and composers. He possesses a tenor voice of exquisite sweetness and considerable power. His phrasing and enunciation are perfect, and in pathos or humor he seems equally at home.

Some ballads were sung; others, again, recited, with or without musical accompaniment. "She Wore a Wreath of Roses," "Allan Water," "Little Doris," by Weatherley and De Koven (a dainty conceit full of sly humor), and our glorious "Star Spangled Banner" were first favorites, winning encores from an enthusiastic audience.

PERCY G. MOCATTA.

Miss Dora Becker.

ALL music lovers in this city know the tall slim, young lady with the sweetly grave face earnest eyes, who plays the violin so well. Miss Dora Becker has been before the public since she was a child, and the promises of her early youth are fast being realized in the young and enthusiastic artist. Her violin playing is remarkable when her age and sex are taken into consideration. She plays the Ernst difficult concerto in F sharp minor with the utmost ease and mastery, and will dash off for you a Spanish dance by Sarasate, for she is a versatile player.

Miss Becker comes from a musical family, and it was not surprising that she should evince as a child a predilection for music, but it was nothing short of a wonder to see her make her first public appearance, which proved highly successful, when only nine years old. She appeared subsequently at many public entertainments while studying with New York's best teachers, and finally left for Berlin, where the great Joachim gave her his best advice. She has played both in Berlin and New York in the most renowned concert organizations as well as in private entertainments. Her repertory comprises the whole of the violin literature, and with her every appearance in public has always been highly successful. Appended are a few extracts from the critical press in Germany and the United States:

Miss Dora Becker's tone is pure and sympathetic, and she has already a mastery over most of the technical difficulties of her instrument.—New York "Sun," 1885.

Miss Dora Becker is a young girl of very pleasing personal appearance. Her execution is excellent and she plays with much feeling and expression.—New York "Herald," 1885.

Miss Dora Becker has already made quite a name for herself as a violinist. Her talent will give her a front rank among the violinists of the world.—New York "World," 1886.

Miss Dora Becker's rendering of the Mendelssohn concerto at once established the fact that she fully deserves to be recognized as one of the leading lady violinists of this country.—MUSICAL COURIER, 1886.

Miss Dora Becker is a young violinist of conspicuous ability, her tone is pure, her execution neat, and she phrases admirably. Her numbers were executed with brilliancy and finish.—"Keynote," 1887.

Miss Dora Becker proved again by her excellent execution of the difficult numbers of the selection that she is one of our most talented violinists.—New York "Review," 1887.

Miss Dora Becker did full justice to her work. Her technical execution showed high development. Above all, she delighted us with her beautiful, long and powerfully drawn out tone in the slow movements. We congratulate Professor Joachim on this new result of his teaching.—Berlin "Lokal-Anzeiger," 1890.

Miss Dora Becker in her two numbers manifested a remarkable technic, as well as a correct tone production.—Berlin "Reichsbote," 1890.

Miss Dora Becker is a highly gifted and exquisitely finished violinist.

She exhibits musical conception as well as artistic seal.—Berlin "Staatsbürger," 1890.

Miss Dora Becker has command over a beautiful rich tone, which for a lady is very large. The composition offers a large scope in the melodious parts for charm, musical feeling and intelligent interpretation, and gave the young artist an opportunity to exhibit the same. Her technic also showed great faculty and perfection.—Berlin "Neueste Nachrichten," 1890.

Miss Dora Becker, a few years ago known to us as a child violinist, has grown into a graceful and pretty maiden, whose artistic work has fully kept pace with her admirable physical development.—New York "Sun," 1891.

Miss Dora Becker is a young violinist of more than usual ability.—New York "Herald," 1891.

Miss Becker has had great success this season throughout the country.

A Correction.

BLUMENFELD STR. 13,
BERLIN, JANUARY 18, 1892.

Editors Musical Courier:

RESPECTING a notice which appeared in one of your last month's MUSICAL COURIERS, I beg you most kindly to correct the false assertion that the Stradivarius violin (procured in Munich, which I am using on my European concert tournee) was purchased at the price of \$3,000 and not \$1,940 as stated.

It may, perhaps, be of interest to your readers to remark that the instrument is held in high estimation by my professor, Dr. Joachim, upon whose advice the same was bought.

With my best thanks for your trouble, I remain yours very sincerely.

BERNARD SINSHEIMER.

A Communication from Rochester.

JANUARY 31, 1892.

Editors Musical Courier:

MY esteemed fellow citizens and the musical public of my beloved city are now having the problem extended to them of how to raise \$7,000 to hear Addie Patti.

It would be quite as appropriate for our good people to contribute \$7,000 toward a colossal granite monument to the departed powers of Mrs. Patti, the proportions of the shaft to symbolize the gigantic size of her egotism, and the quality of material to represent the texture of her flinty nature.

EDGAR H. SHERWOOD.

Boston Music Items.

(From the Boston Office of THE MUSICAL COURIER.)

THE weekly grist of concerts has been ground and the concert goer has listened to singers and players of about every size, height, color, nationality and degree. These varied if not always delightful and instructive entertainments have been commented upon more or less fully by the local press, and as your correspondent (after a vain attempt to appear in three places at one and the same time) dropped out at an early stage in the game, only mention of the more important events can this time be made. In the chamber music line Mr. Baermann's concert of last Thursday evening may, with unquestionable propriety, come first on the list, and deserves a much more extended notice than space permits us to accord it.

The works performed were Mozart's quartet in G minor, for piano, violin, alto and 'cello; a sonata in A, op. 13, for piano and violin, by Gabrielle Faure, and Beethoven's trio for piano, violin and 'cello, in B flat, op. 97.

As an interpreter of Beethoven and Mozart Mr. Baermann is an acknowledged model the world over, and on this occasion was not below the reputation which he so truly deserves, and which is so freely and graciously given him.

Mr. Baermann was simply masterly in his reading of the Beethoven trio. His interpretation of this number was honest, comprehensive and true to the very intention of the master. Mr. Baermann was most ably assisted by Mr. C. M. Loeffler, Mr. O. Novacek and Mr. L. Schultz. The second concert of this series will be announced later in these columns.

A piano recital on Tuesday afternoon last by Mrs. Helen Hopckirk also should receive more pronounced attention in this letter than we can give it.

The Boston critics praised her performance without stint and added thereby new honors to the list she has so deservedly won in this country.

Vocally, we were favored this week with an assortment hard to duplicate. It comprised almost every variety, from very, very good to the direst bad—so bad in some instances that a repetition of the offense should call forth an emphatic public remonstrance, with an interference, *vi et armis*, by the civil authorities.

First on Tuesday afternoon we were musically blessed by the appearance in song recital of Miss Louise Rollwagen, who presented a delightful program, with the assistance of Dr. Kelterborn, and once more confirmed the opinion generally held here that a well equipped artist in every way dwells in our midst. Her voice is a rare one, her concep-

tion most artistic, and her taste exceedingly refined. Miss Rollwagen should be oftener heard.

On Tuesday evening in Steinert Hall came the first in Mr. Wilhelm Heinrich's historical cycle of four vocal chamber concerts, when he was assisted by Miss Annabelle Clark, Miss Emma Howe, Mr. F. Busoni, Mr. Metzger and Dr. L. Kelterborn. The program was made up entirely of compositions by the old Italian song writers and in the rendering of which Mr. Heinrich and Miss Clark should share the honors of the evening.

Really the most important musical event to the public at large was the Nordica-Scalchi concert, Thursday evening, in Music Hall. The audience, as might have been expected, was about as large numerically as it could be and still get in. Nordica, of course, was the attraction, and on this her final appearance before returning to London proved herself entitled to the glory of being beyond dispute America's greatest production in the way of soprano singers.

Concerning Mrs. Scalchi, we can scarcely dispose of her more truthfully than to quote Mr. B. E. Woolf, in the "Gazette." He says: "As usual she sang coarsely and without art. The breaks in her voice are still painfully apparent, and her three registers are yet in need of a friendly introduction to each other."

Part one of the program was of the genus miscellaneous and full blooded. In the second part, devoted to excerpts from "Cavalleria Rusticana," Mrs. Nordica had the co-operation, or otherwise, of Mrs. Scalchi, Mr. Kalisch and Mr. Dôme. It was in this part that Nordica did her best work, throwing an umbrageous halo over her associates which well nigh obscured them altogether.

Nevertheless, the audience seemed satisfied, and as the audience "paid the bills" we presume they knew what they wanted and knew when they got it.

Mr. Otto Bendix, one of our well-known pianists, was greeted by an audience limited only by the capacity of Mason & Hamlin Hall last Friday evening. His program was of the ambitious order, and, barring a tendency to excessive dynamic energy, was excellently well played. His work gave unmistakable evidence of much hard work, and he showed himself worthy the applause bestowed upon him at the close of each number.

On Wednesday evening came the Cecilia concert, particularly notable by reason of its being the debut of the young violinist, Miss Leonora von Stosch. The program, in point of interest, was not quite up to the mark, and many numbers had but their novelty to recommend them. Given in full the program was: Choral, "Tis I! my sins betray me!" Bach; "How long wilt Thou forget me, O Lord?" Brahms; sonata, Handel, (Miss Von Stosch); "Daybreak," Alfred R. Gaul; songs, aria, by Haydn, and "Printemps Nouveau," Vidal (Eliot Hubbard); "The Gypsy," Max von Weinzierl; "Legend," Tschalkowsky; songs, "The Harbor of Dreams," Margaret Lang; "I love and the world is mine" (Clayton Johns); madrigal, Sullivan; "Gypsy Dances," Sarasate (Miss von Stosch), and "Zadock the Priest," Handel. The best received vocal number was Sullivan's madrigal, notwithstanding the club sang the numbers allotted it on the program with uniform excellence.

Miss Von Stosch played her way into Boston's very best "good graces." As she stepped upon the stage, what with her beautiful face, modest demeanor and her womanly grace, the battle was nine-tenths won. Her playing was throughout the evening characterized by its breadth of tone, sure and facile execution, and correct intonation, and she gives promise of accomplishing great things.

Mr. Eliot Hubbard, who was called upon to supply the place of Mrs. Nikisch (unavoidably absent because of a severe cold) at the short notice of barely thirty minutes, did so with great credit to himself, and evident pleasure to the audience.

The piano accompaniments were faultlessly played by Mr. H. G. Tucker. His task was an arduous one and of great difficulty technically; still, as usual, he failed not.

The sixth concert of the Boston Philharmonic Orchestra took place Thursday afternoon last at the Tremont Theatre. The audience was perceptibly larger than at any previous concert, and deserved better music than it heard, particularly from the orchestra.

The soloists were Miss Adele Lewing and Dr. G. Rob. Clark.

As a pianist of remarkable attainments, Miss Lewing deserves a place in the front row and very near to the head.

She has a clean, sure and delightfully even execution, a broad and artistic conception of the Beethoven concerto, and her playing was, after all, about as satisfying as Boston hears on the average.

Dr. G. Rob. Clark, who appeared as an exponent of the art of oratorio singing, made a mistake. He attempted the bass aria from "The Messiah," "Why do the nations so furiously rage." His coloratura work—on second thought I think he omitted whatever work of that nature, is usually noticeable in the aria. The orchestra was not uniform in attack, color or tempi, and these defects were very forcibly brought to one's notice in the Beethoven piano concerto

(G major, No. 4.) which Miss Lewing performed so excellently in spite of her handicap.

NOTES AND GOSSIP.

Mr. Paderewski plays the coming Monday, February 1, at Mrs. Whitman's studio. We believe the supply of tickets, at \$15 each, has already been exhausted, and Boston's 400 are "all of a quiver," until the moment arrives when the prince of pianists shall appear and his astonishing personality be viewed at short range.

Mr. M. Steinert, in connection with Mr. H. E. Krehbiel and Mr. Franz Rummel, will give a series of lectures at Steinert Hall during the winter, with illustrations, upon the precursors of the piano. This same series will be delivered before the students of Vassar College, Yale and Brown universities, and other similar educational institutions before spring is ended. Great interest has been manifested in Boston over the announcement regarding these lectures and the indications point to a successful series.

Without question, one of our most promising young pianists is Mr. B. L. Whelpley. I remember him well as an industrious pupil of Mr. B. Lang, fully ten years ago. During his residence in Boston he has devoted himself unremittently to hard work and is already reaping the reward of a conscientious student and gentleman. We can scarcely lay claim to a more rapid and accurate sight reader, and, what is even more rare, he possesses an exceptionally fine artistic sense. Such men are exceedingly valuable to any musical community.

Evidently the "wage earners' concerts are what that class of Boston's society needed most. There are 2,500 seats, and before the first concert had been given 5,000 applications had been received.

Mr. B. J. Lang will soon announce a series of lectures on "The Cause and Effect of Piano Playing," to be given with the aid of diagrams and models of various piano actions for the purpose of better illustrating the different points.

The Boston Instrumental Club, which consists of members of the Symphony Orchestra, has been recently organized by Mr. Walter W. Swornsbourn for the purpose of filling engagements at receptions, smoking concerts and general entertainments, where the best class of music well performed is desired. The club has an extensive library which includes all the standard overtures, selections and miscellaneous pieces, and also a large number of works which have been especially arranged from large orchestral scores.

The club is at present giving a series of concerts at the rooms of the Boston Athletic Association on alternate Sunday afternoons, to the great enjoyment of the members, which is manifested by the large attendance on the afternoons the concerts are given.

Miss Von Stosch will soon again appear in Boston, privately this time, at the house of Mrs. Winthrop Sargent.

New Composition by Vincent d'Indy.—Lamoureux at the Cirque d'Été recently gave a fine performance of Beethoven's fifth symphony, and brought forward an interesting orchestral piece called "Sauge Féerie," by Vincent d'Indy, who has been styled a past master in the art of devising orchestral effects. The work is in illustration of a poem, which treats of fairies and mortals, written by Robert de Bonnières, and affords many opportunities for the appropriate display of the composer's skill. Apropos of Vincent d'Indy, the composer of the "Wallenstein" symphony has just been decorated with the Cross of the Legion of Honor.

The Composer and the Queen.—Ambroise Thomas, whose house adjoins the villa taken by the Queen of England for the spring, has placed his beautiful grounds at the disposal of Her Majesty during her stay on the shores of the Mediterranean.

Auction Sales at Berlin.—The auction sale of Professor Doepler's seven original costume plates used in the first performances at Bayreuth of the "Nibelungen" cycle, by Richard Wagner, especially in "Die Walküre," will take place in the latter part of this month in Rudolph Lepke's auction house in Berlin, 28 and 29 Kochstrasse. The minimum price asked for the seven plates is \$300. Professor Doepler worked from 1850 till 1855 in New York for "Harper's Magazine" and with N. Putnam.

The auction of musical manuscripts by Liepmannsohn in Berlin will take place on February 15, at 10 o'clock.

FOR SALE.—Artist will sell one of his fine Cremona violins at a reasonable price. Address Soloist, care MUSICAL COURIER.

FOR SALE.—Two violoncellos, one by Gagliano, and the other of French make. Also a viola by Grancino, and a violin. These instruments are in very good condition. Apply Hotel San Remo, Suite 42, Central Park West.

Correspondence.

Buffalo Music.

BUFFALO, N. Y., January 31.

MRS. DE ROODE-RICE, of Chicago, gave her Liszt lecture recital last week, being the second in the series; the next on Schumann-Brahms. Her remarks were pithy and to the point; she is a fluent talker—she evidently thinks in three languages! Much she said which is hardly borne out by facts, but she evidently believes what she says, and one must respect her for it. She played the Schumann "Widmung," Schubert "Auf dem Wasser" transcriptions, polonaise in E, "At the Spring," "Chromatic Galop," "Feux Follets," "Spinning Song" and eighth rhapsodie, some more, some less well. Among the former I should mention the Schubert barcarolle; among the latter, the polonaise. The fluent, fleecy style is her forte more than the pompous and fiery. She plays more than well, only some things were well-nigh others!

Such recitals are educational and of immeasurable benefit to the average listener. For this series we have Miss Hadcock to thank.

Mrs. Fiske's musicale presented a dozen fair singers, all of various degrees of proficiency, but all showing the intelligent direction of a skilled teacher singer. Miss Baker and Mrs. Ramsden accompanied.

Mr. J. L. Warner has a chorus of fifty at the Richmond Avenue M. E. Church. With this chorus, assisted by Mrs. Warner, Misses Coppins and McMichael, Mr. Barrow and Mr. Riesberg, he gave a program of much variety last Tuesday.

Will you tell me why congregations sing two quarter notes, *g f sharp*, on the word "ye" in the third line of the Doxology? I have never seen it so printed; it makes a doleful portamento wail which may be churchly (?), but certainly is not musical. Why not play and sing *g, e?* And then, too, why should the words sound "Holy Goat"? Where is the *s?*

What is the point of holding the last chord on the organ, then letting up the fingers from the right-hand little finger down? Imagine an orchestra or a chorus doing this! Yet to my knowledge nine out of ten organ players do this. I know of one church in this city in which the congregation sings the Doxology as it is written, and where the organist's left foot is not glued to the pedal!

F. W. RIESBERG.

BUFFALO, N. Y., January 25.

THE Vocal Society gave the first concert of their sixth season Monday night, Mr. Joseph Mischka conducting.

The Star Theatre was filled with the throng of subscribers and friends, all dressed up in their Sunday clothes.

The true music lovers of the city are always present at these concerts, which are devoted to glees, part songs and that class of music for mixed chorus. Soloists add to the variety; Miss Carrie Smith (Scranton), Mr. Jules Jordan (Providence) and Mr. Theo. Martens participated. Miss Smith has evidently studied vigorously since the days when she lived here; she sang intelligently, but possesses a voice of limited power of expression. Warmth, sympathy, fervor are lacking. In its place are execution and clearness. Mr. Jordan delighted everybody by the artistic handling of his vocal organ; for clear enunciation and musicianly interpretation he is a model. He can sing even better, 'tis said, being slightly hoarse that evening. However, he may find comfort in the thought that it is better to be a little hoarse than a big mule. He afterward conducted his own "Dutch Lullaby," 'tis was decidedly the feature of the concert. Mr. Martens played Liszt's "Bigoletto"—so the program had it—with brilliancy, and the choruses, especially Massenet's idyl, "Narcissus," went well, under Mr. Mischka's careful and intelligent baton. Mr. Jarret accompanied.

Tuesday night a concert was given by the students of Canisius College, under the direction of Father Bonvin (Gutwein?), the talented and learned musical prefect. The college orchestra of thirty and the boy soprano, John Hacker, assisted by the chorus—all of the male persuasion—were the participants in this very enjoyable concert.

Wednesday night the Askin-Rork (who?), otherwise the Digby Bell comic opera crowd, gave "Tar and Tartar" for the first time. Bell is the life of the play, and is a whole four ring circus, with a big menagerie and side shows, all by himself. Laura Joyce Bell, Marion Manola, Josephine Knapp and Hubert Wilke were the other principals, and all combined in giving us an evening of unalloyed pleasure. "A little nonsense now and then," &c.

Fourth orchestra concert, Thursday:

Overture, "Festival of Peace" (Friedensfeier)	Carl Reinecke
Andante	From suite for 'cello
Tarantella	Victor Herbert
Music to Shakespeare's "The Tempest"	Frank Van der Stucken
"Danse des Gnomes"	
"Danse des Nymphes"	
"Danse des Mousquetaires" ("Dance of the Reapers")	
Ballade (manuscript)	L. Bonvin
(Musical Prefect at Canisius College of this City.)	
Andalouse	From "Le Cid"
Aubade	Jules Massenet
"Liebesweben," for string orchestra	Arnold Krug
"Lamento" (new)	Gabriel Marie
"At the Spring"	Carl Davidoff

Mr. Victor Herbert.

Entre act from "Lohengrin"

Mr. John Lund, conductor; Mr. J. F. Riesberg, accompanist.

Mr. Herbert was an immense success; such 'cello playing has probably never been heard here and the applause simply amounted to an ovation, he being obliged to play a double encore. After his first solo the genial 'cellist joined the other 'celli, playing with them, which graceful act was promptly acknowledged by both orchestra and audience. Mr. Herbert made two thousand friends on the occasion of this visit, "all unbeknownst to his self." Reinecke's interesting overture, with its "Judas Maccabæus" march (Händel) and the grand choral "Un danket alle Gott," interwoven at the close, was the most scholarly work heard, and the other orchestral pieces enjoyable, Bonvin's "Ballade" (dedicated to the undersigned) especially so.

Friday night the Philomathean Club were entertained at Denton & Cottier's by Messrs. Denton, Bailey, Kisselburgh and Moore, and a right bright program of modern composers was rendered by Misses Bidwell, Diehl, Mr. Smith and Messrs. Lapey, Williamson, Kisselburgh, Marcus and Riesberg.

Patti sang at Music Hall last night. More is hardly needed to state the fact of an immense house, representing some \$8,000, the bulk of which

she took with her. The same water and sugar music, à la macaroni, with Arditi and orchestra, swindled many a hard earned dollar out of its possessor's pocket. "This whole show is run for boodle," said the disgruntled janitor of the building, when he found that he had to pay or go. Patti sang two new (MSS.) numbers, "Home, Sweet Home" and "Comin' Thro' the Rye."

Mr. Clark has resigned his position as organist of Westminster Church.

Somebody says Paderewski is "a study in new greenbacks" as well as "a study in old gold." The report that he ate a dozen lemons here during his concert is a base libel; he says he ate thirteen. J. W. RIESBERG.

Syracuse Notes.

SYRACUSE, N. Y., January 28, 1902.

GREAT preparations have been going on for weeks past which culminated on Monday evening last in the production on a grand scale of Von Suppé's charming opera of "Fatinitza."

The opera was given under the auspices of the Players' Club and attracted two immense houses.

It would be unjust to criticize the performances in any other way than from a comparison with similar productions by amateurs in the past, but compared with these the cast fell far below, both vocally and in point of acting. This was perhaps unavoidable when we consider that it was recruited wholly from the club membership, all outsiders, excepting of course the ladies, being rigidly excluded.

Whether this was due to the policy of the club or to the usual intrigue of a concealed clique does not matter; it is certain, however, that in several instances better selections could have been made, which in the end would have reflected greater credit upon the club and put a stop to all partisan criticism.

The notable exceptions to the general rule of inefficiency were the "Vladimir" of Mrs. Loop, the "Kantschukoff" of Mr. Raff, the "Paasha" of Mrs. Ormsbee and the "Mustapha" of Mr. Mills. Any of these will compare favorably with many professional efforts in the same direction.

The stage management was in the hands of Mr. Ormsbee and left nothing to be desired, the scenery had been especially painted for these performances, and the furniture and costumes were new and brilliant. Mr. Grove L. Marsh was the conductor and did not add particularly to his laurels, his beat being for the most part weak and undecided.

The orchestra played in a perfunctory manner, and the chorus, while large in numbers, lacked sonority and quality.

The entire company gave a performance of the same opera in Watertown last night before a packed house. PIZARRO.

Philadelphia Correspondence.

PHILADELPHIA, January 30, 1902.

THE principal events of the week have been Maurits

Leefson's third classical concert in Germantown and Mrs. Boice-Hunsicker's song recital at the Academy of Fine Arts. Mr. Leefson was assisted by Mrs. Osborne, contralto; Rudolph Hennig, 'cellist, and Wm. Stoll, Jr., violinist, in the rendition of a program including Beethoven's trio, op. 11; Grieg's "Praeludium," Mendelssohn's "Album Leaf," Schumann's novelette, op. 21; Bruch's Romance, Tchaikowsky's Nocturne, Leefson's Valse Sentimentale, Gade's Volkstænse, op. 68; Moszkowski's Caprice Espagnole, Hiller's "Zur Guitarre" and "Standchen," Hiller's Serenade and songs by Lassen and F. Ries.

The concert was attended by a large audience, and the work of the various artists was received with appreciative commendation. Mrs. Boice-Hunsicker, a local soprano of some note, made her appearance after a lengthy absence in Europe, and was heard in "Agathe's Prayer," from "Der Frieschütz," Gounod's "Roi de Thule," Donizetti's "La Zingara," "Connais tu le pays" from "Mignon," and various other smaller songs.

The artists assisting at this concert were: Maurits Leefson, pianist; Gustav Hille, violinist; Rudolph Hennig, 'cellist, and Thomas A. Becket, accompanist.

Across the river a large audience attended the first subscription concert of the St. Paul Philharmonic Society in Camden, when the "Ancient Mariner" was sung, with May C. Brown, soprano; Miss Whitecar, contralto; Charles O. Basset, tenor, and Charles W. Strine, baritone, as soloists.

The coming week will be prolific in musical entertainments. Carl Gaertner's concert at Musical Fund Hall, the opera at the Academy, the Philadelphia Chorus in "The Creation" and "The Desert" and the song recital of Max Heinrich at the New Century Drawing Rooms will afford a plentiful variety.

Much interest hinges upon the first appearance here of Miss Eames and the De Reszke brothers. "Faust" is to be presented at the first performance and the advance sales for the season have been very large.

A. H.

Minneapolis Music.

MINNEAPOLIS, January 27, 1902.

THEODORE THOMAS AT THE LYCEUM.

THE most notable event of the season was the Thomas

Concert at the Lyceum on the evening of the 30th, on which occasion the house was crowded from floor to galleries with a thoroughly appreciative and enthusiastic audience. The program was a varied one and received hearty encores, which has become quite as much a part of the program as the musical numbers themselves. Still, unreasonable as some regard it, it is preferable to sitting still as though one held "a lump of ice in one's pocket," which was the verdict passed upon a Minneapolis audience not long since. The soloists were Mrs. Julie L. Wyman, mezzo soprano, and Mr. B. Steindel, violoncellist. Mrs. Wyman was in excellent voice and sang with dramatic fire and intelligent phrasing. Her enunciation was remarkably clear and distinct, adding much to the pleasure of listening to her. She possesses a voice of great sweetness, flexibility and power, which she understands how to use. Her numbers were an aria from Gounod's "Queen of Sheba," "The Lament" ("Ben Hur"), by Chadwick, and Massenet's "Ouvrage Tes Yeux Bleus," by Steindel, 'cellist, rendered a fantasia of "Le Désir," by Servais, in an exceedingly brilliant manner, which elicited rounds of enthusiastic applause, but to which he did not respond. It is the orchestra, however, that wonderful embodiment of musical sounds, that marvelous exponent of the works of the masters, with its perfect harmony of conception and rendition under the direction of one masterful soul, that so completely entrances and holds the vast audience. It retains its glory undimmed by transplanting into the very material, workaday soil of the West. There is but one soul to the whole, and that is Theodore Thomas. The orchestral gem of the evening was the "Tannhäuser" overture, which was magnificently rendered, and Mr. Thomas' arrangement of Chopin's "Marche Funèbre," from the piano score of the sonata in B flat, was not far behind in superb interpretation. There is but one sentiment in the Northwest in regard to Mr. Thomas, and that is there is but one Theodore Thomas, and there never has been and never will be but one Theodore Thomas.

On the evening of the 30th Herman Emil Zoch gave his thirtieth recital at Century Hall before a brilliant audience of representative musical

people. Mr. Zoch is a pianist of undoubted ability, who gleams freely from the masters and interprets with earnest fervor the works of those he presents. He chooses happily, and his interpretations are characterized by a broad intelligence and depth of feeling that render them truly delightful. He is, as well, a gentleman entirely free from those disagreeable mannerisms so abundant in some players. The recital on this occasion was enjoyable, as they always are.

The Danz Symphony Orchestra had upon its Sunday program of the 24th a selection for string orchestra, composed by A. M. Shuey, of the Century Piano Company. It is a reverie, and this, its initial production, proved most successful both as to rendition and reception by the audience.

ACTON HORTON.

Musical Items.

Decca Married.—Marie Decca, the soprano, was married to her manager, F. L. Christmann, last Thursday.

Two Years in Europe.—Johannes Wolfram, the Ohio musician, is about to start for Europe, to be gone perhaps two years.

The State Saengerfest.—Dallas, Tex., January 26.—The committee on music for the coming State Saengerfest held a meeting to-day at the council chamber in the city hall, those present being Messrs. James Moroney, Jules Schneider, Henry Exall, Charles Mangold, Ben Fabian, and Profs. Theo Meyder and Hans Kreissig.

It was decided to invite Prof. Hans Kreissig to organize a large chorus consisting of home talent, ladies and gentlemen, to participate in the concerts. Professor Kreissig accepted this proposition and assured the committee that he would assist to make the Saengerfest a great musical feast. He will soon issue a call to all good singers in the city to join him in his efforts. The committee authorized the chairman in connection with the musical director to engage good soloists for the concerts.

Professor Kreissig and Mr. W. J. Maroney were appointed members of the music committee.

The committee on time and place decided to hold the Saengerfest May 10 to May 14.

The location of the Saengerfest hall has not been decided. The appropriate committees are in receipt of several offers, which they are considering. One proposition is the erection of a temporary hall in the centre of the city. The use of the fair grounds and buildings is offered and a proposition comes from the trustee of the Tompkins Building, which was erected for the fourteenth Saengerfest.

Professor Meyder will visit the several singing societies of the State during next month to rehearse with them.—Galveston "News," January 27.

A New Vocal Quartet.—A vocal quartet, consisting of Miss Julia Müller-Hartung, Mrs. Anna Lankow, Albert Thies and Hermann Hovemann, has been formed and they will be assisted by Jaques Friedberger, pianist. They will be heard in a number of vocal quartet cycles and single quartets, most of which have not yet been sung here. For particulars about engagements for concert and private soirées please apply to their manager, Henry Wolfsohn, of 331 East Fourteenth street, this city.

Damrosch Sunday Concert.—Jules Conus, second concert master of the Symphony Orchestra, and Miss Marie Tempest, Ida Klein and Antonio Galassi were the soloists at the concert last Sunday evening in the new Music Hall. Mr. Conus played Vieuxtemps' fourth violin concerto, and Miss Tempest sang in her usual dainty fashion an aria from "Les Filles de Cadix" of Delibes. She also sang two songs by Kelly and Cowen. Ida Klein sang "Senta's" ballad from the "Flying Dutchman" in an artistic manner, and with Mr. Galassi the duo from the same work. The orchestral program was excellent.

Paris Items.—Siegfried Wagner, the son of the author of "Lohengrin," &c., says the Paris press, was a recent visitor to the French capital. The French press remarked

on the young man's striking resemblance to his father. He attended a concert at the conservatory while in Paris. Italian journals announce that Rossini's correspondence will shortly be published and the "Ménestrel" says that a special mission from Italy, sent by the Government, has been charged with the task of collating from the archives of the Opéra and the state all communications from the composer to the French Government at the time he followed up his "Guillaume Tell" with other of his works. The correspondence on file with the French Government is quite voluminous.

The Parisians are at present "enjoying" the visit of Mrs. Shaw, the whistler, and the expression is noticed that never has a cantatrice been applauded more than Mrs. Shaw, which we doubt very much. She whistled at a soirée given by Marchesi. The Parisians are welcome to "La Patti du sifflet."

The Third Young People's Concert.—The third young people's concert took place last Monday afternoon at the new Music Hall, Walter Damrosch conductor. The program was the following:

March from "Lenore" symphony.....	Raff
Theme and variations, Austrian National Hymn.....	Haydn
Solo, "With Verdure Clad," from "Creation".....	Miss Gertrude Franklin.
Rhapsody No. 1.....	Loast
Serenade for strings (in D minor).....	Volkmann
(Violoncello obligato by Mr. Charles Hemman.)	
Minuet, "Grandma told me all about it".....	Dr. Leopold Damrosch
"The Valentine".....	Miss Gertrude Franklin.
Waltz, "Geschichten aus dem Wiener Wald".....	Strauss

Miss Franklin was in voice and sang the Haydn aria in good style. The pretty Damrosch songs she also sympathetically interpreted. Mr. Hemman played the cello obligato instead of Mr. Hekking in the Volkmann serenade and played with considerable taste.

The fourth young people's concert will take place on Monday afternoon, February 29.

Former Orchestration of Opera.—Into the operas of 1779 or 1782, or so late as 1790, wind instruments began indeed nearly always to enter. I speak of the operas of Vivarelli's maturer days and by the composers Sacchini, Sarti, Bertoni (of whom a splendid *bravura* air has accidentally remained in Gluck's "Orpheus") Paisiello and Cimarosa, who were his own contemporaries; for in the works of Jommelli, Piccini and Galuppi, which he still came in time to sing, there was rarely more than the quartet of strings. If we glance down these full scored pages we shall see that the parts of the hautboy, clarinet, flute, bassoon, &c., present a large proportion of consecutive empty bars; while the horns and the trumpets, which in those days gave a savor, the first of the supernatural, the second of heroism, merely blare out a few notes three or four times in the whole course of the piece. The permanent part of the accompaniment still consists in violins, and the other instruments are merely additional or incidental. Thus the voice is never covered by the orchestra; nay, the next remark that we make, in examining these operas of the latter half of the last century, is that the voice is so often moving alone, unaccompanied, and that the songs are full of pauses of *points d'orgues*.

If we pass on to examine the opera act by act—and here, in default of the score, the libretto furnished in any volume of Metastasio will answer the same purpose—we shall find that the plays differ entirely in structure from those of our own century. Except in comic opera, a category only then coming into repute, and in which, even in the great days of Paisiello and Cimarosa, no eminent singer was ever to be heard, there are no concerted pieces whatever, with the exception of one duet between the two

principal singers and at the most a trio or a solo with chorus. The business of the piece takes place in recitative (which in Metastasio's play is invariably blank verse), unaccompanied, that is to say with no accompaniment except the chords which mark the modulation and keep the singers in time. This dry recitative, as it was called, goes on for pages and pages, either turning into a scene or long passage, almost invariably soliloquy or recitative interrupted and supported by the orchestra, which itself ends in a song, or blossoming out directly and without softer transition into one of those short lyrics of various metres which by dint of rearrangement and repetition of words and sentences is turned into the long melody, preluded, accompanied, and often summed up by the instruments, called an air. The air is followed by the instant exit of the singer thereof, for a relapse into dry recitative (as we may notice in Gluck's "Orpheus") must necessarily be an anti-climax; the air may belong to one of several categories, of each of which each principal part must contain not more than one.—Vernon Lee in the "Fortnightly Review."

The Nikisch Song Recital.—The song recital which Mrs. Arthur Nikisch was to have given on Wednesday afternoon a week ago, and which was then unavoidably postponed on account of the lady's sore throat, will now definitely be given on next Monday afternoon at 2:30 at Chickering Hall. Mrs. Nikisch will be assisted by Master Fiedemann, the remarkable young violinist, and by her husband at the piano. The program, which is a highly interesting one, was printed in these columns two weeks ago.

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PUBLISHED EVERY WEDNESDAY

—BY THE—

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No. 624.

NEW YORK, WEDNESDAY, FEBRUARY 3, 1892.

THE Braumuller Company will remove on May 1 next, or possibly earlier, to new and larger quarters at Nos. 404, 406, 408, 410 and 412 West Fourteenth street, a few doors from Ninth avenue. The location is particularly accessible, being touched by five lines of horse cars, the Ninth avenue L road, and being but a few blocks from the very centre of the retail shopping district of New York. The change will enable the company to cater for retail trade, while not in the least interfering with their wholesale business, which has now assumed such proportions that the move is advantageous to them in many ways.

MR. W. T. CRANE, who, by the way, is to be married to-day, has been engaged as a traveler by the Chicago Cottage Organ Company. Mr. Crane, is one of the younger generation of men who, having been drilled in many departments and learned by some hard knocks that what is *is*, begins to branch out and show what he is really made of. So far this young man has an excellent record for honesty, efficiency and hard work, and it is a safe venture that his name will appear often in these columns coupled with records of his success. THE MUSICAL COURIER's congratulations go to young Mrs. Crane, to the Chicago Cottage Organ Company and to Mr. Crane himself.

AT a meeting and annual dinner of the Musical Travelers' Association of England, which was held in London on December 30, 1891, it was proposed that a fund be started for the benefit of those dependent upon the men there assembled and for the care of the men themselves during illness and in old age. The idea evidently met with cordial approval, for the subscription then started netted a substantial nucleus for an amount sufficient to put the scheme upon a practical basis.

Why doesn't someone start the idea here? This is the age of 'associations and co-operation—why not have the travelers combine for mutual benefit and protection?

AS was touched upon two weeks ago, the firm of E. G. Harrington & Co. has been absorbed by Hardman, Peck & Co., the negotiations being completed last week. Harrington & Co. was a stock concern, and Mr. Peck has purchased a sufficient amount of the stock to give him the controlling power and virtually the business entire. As a matter of reorganization the new officers of the concern will be:

President.....Leopold Peck.
Vice-President.....Charles Sutton.
Secretary and Treasurer.....A. L. Peck.

Mr. A. L. Peck is a son of Leopold Peck and apparently inherits many of his father's business qualities. Mr. E. G. Harrington will be retained as superintendent, and Mr. De Volney Everett is now on the road in the interest of the concern.

Beyond these bare facts no further information as

to the future conduct of the Harrington affairs, nor how the purchase will affect the other pianos of medium grade which Hardman, Peck & Co. have hitherto purchased from independent factories, has been given out.

The acquirement of the controlling interest in a concern now an individual member of the Piano Manufacturers' Association will, it is presumed, give Mr. Peck another vote in that body—a something which he will be quick to avail himself, as he rightly should.

THE W. W. Kimball Company, of Chicago, has decided to engage directly in Eastern trade, by sending A. A. Fisher—one of the oldest Kimball traveling agents—into Eastern territory, with lines of Kimball pianos and Kimball organs to handle on the spot. The exact objective point of Fisher's first operations is not known, although shipments of Kimball instruments have already been made from the factory. Fisher will probably make New York his centre of operations.

DON'T FORGET
THE NEW OFFICES
OF
THE MUSICAL COURIER
ARE AT
19 UNION SQUARE, W.,
NEAR 15th STREET.

“ONE thing is sure; trade at the present time down here is dull and collections worse. Everyday I get surprises when I learn what manufacturers are consigning goods.” So writes a piano man who is down South on a flying trip, and he writes a great deal more to THE MUSICAL COURIER, which editorial discretion prohibits from appearing in print. The dealers whose stock is kept well up with consigned pianos are not among the regular complainants heard from in these columns. They appear to lay low.

FRIENDS of Theodore P. Brown, of the Brown & Simpson Company, of Worcester (and he has a host of them), will regret to hear that his beautiful home and its tempting surroundings of comfort and culture were all destroyed by fire on Tuesday night, January 26. A local report says:

The house was built about two years ago at a cost of \$8,500. Mr. Brown estimates his loss on the building to be about \$6,000 and the loss on his furniture to be \$2,000. He has an insurance of \$5,000 on the house and \$1,000 on the furniture, so that it is likely Mr. Brown's net loss after the insurance is adjusted will be about \$3,000.

There was some talk heard about the loss of jewelry and other valuables, but Mr. Brown says nothing in the nature of jewelry was lost. All that belonged to his wife in that line was saved and was not even damaged.

Mrs. Brown was very fortunate in not losing any of her valuables. This morning a diamond ring belonging to her was found on the floor, and a valuable sealskin sacque was rescued from beneath a pile which was covered by a blanket, and where it had thoughtlessly been thrown.

Mr. Brown will soon have another home, for he belongs to the type of men who spend no time in regrets but go ahead and repair damage.

FULL of news this time. There is not, there never has been, such a weekly compendium of news and information as THE MUSICAL COURIER. The collection, assortment and editing of this vast amount of material is a labor very few outside of a newspaper office can form an estimate of.

THIS is one way the Oliver Ditson Company, of Boston, advertises a choice article:

THE PIANO OF DECKER BROTHERS

stands to-day in the very front rank. Its superiority is universally acknowledged. Step by step it has been steadily perfected until further improvement is impossible.

For \$5,000 a better piano could not be built to-day, considering solely the intrinsic qualities of tone and action.

The purchase of one of these superb instruments marks a red letter day in the musical experience of a lifetime. If you make such an investment you will never regret it, and no one can possibly question the wisdom of your choice.

We are agents for Decker Brothers pianos and carry a full line in stock.

AN hour spent in the factory of Haines Brothers is an hour well spent even by one who becomes weary of inspecting such places, and to whom one has come to look like all others, barring some trivial details. If one be fortunate enough to have the company of Mr. Napoleon J. Haines, Sr., in a trip through that magnificent structure on the banks of the Harlem, perhaps no point of novelty will strike him more forcibly than the number of matured men at the benches who have served for years and years under Mr. Haines' employ. The respectful salutations that he receives as he moves about the great rooms, the kindly suggestions that he makes here and there, the perfect harmony between master and men are refreshing in these times of capital and labor discord.

EMERSON IN CHICAGO.

THE Emerson piano, which up to date was controlled by the W. W. Kimball Company of Chicago in a large section of Western States, reverts to the Emerson Piano Company and will henceforth be sold direct from the office of the company at Boston.

The Kimball Company will retain Chicago and Northern Illinois and the city of Madison, Wis., but all other territory in which Emerson pianos were sold by the Kimball Company will now be controlled from Boston by the Emerson Company.

This news reaches us as we go to press, and, in fact, we held the presses to get the information before the public in this issue.

Full particulars next week.

William Steinway Buys a Railroad.

THE Steinway and Hunter's Point Horse Car Railroad, which covers the principal thoroughfares of Long Island City, with 33 miles of track, leading from Hunter's Point and Ninety-second street ferries to that booming part of Long Island City called "Steinway," with 102 cars and 320 horses, thoroughly equipped, with its valuable franchises and real estate, was sold under foreclosure at the Queen's County Court House last Saturday at 10 A. M., Mr. William Steinway being the purchaser.

The price paid was \$75,000, subject to \$450,000 of mortgages, all of which Mr. William Steinway holds. It is said that within one year that entire railway system will be converted into a fine electric road.

—Mr. George H. Browne, the popular traveling salesman of the music house of J. C. Haynes & Co., sailed from New York city yesterday, on the French Transatlantic Line steamer La Gascogne, for Europe, on a business trip. Mr. Browne, who has represented Haynes & Co. on the road for the last 30 years, will visit the capitals of Europe and devote considerable attention to the musical instrument manufacturing districts of Germany, France and Switzerland. He was accompanied as far as New York by Mrs. and Miss Browne and Mr. C. C. Williams, of the Oliver Ditson Company.—Boston "Budget," January 24.

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THE BEHR CASE.

Honest Criticism Must Be Upheld.

THE issue of THE MUSICAL COURIER of January 13, 1892, published a criticism on a particular grand piano manufactured by Messrs. Behr Brothers & Co. which has called for more comment and discussion than any previous utterance of any musical journal. For the purpose of clearing the befogged atmosphere the criticism is herewith reproduced:

It was expected that the Behr Brothers grand piano played by Xaver Scharwenka at the concert of the Philharmonic Society on Saturday night would show signs of some improvement in the tone of these instruments. It is to be regretted that in these expectations the musical community was destined to disappointment, for the tone was exceedingly weak and the piano devoid of resonance. Whether these are structural defects or defects in the detail is not an open question, for it is generally agreed that the Behr grand as now made is built upon a plan which is inconsistent with the laws of acoustics and the principles of piano construction.

Everyone appreciates the efforts made by the house to put a good grand piano on the market, but all efforts are unavailing when the principle is defective. Men have been known to exhaust themselves in trying to fly, and men have also been known to exhaust themselves trying to make grand pianos contrary to the fundamental laws of the art, for it is an art to make a great concert grand piano.

There is no reason why Behr Brothers & Co. should not be able in the future to make acceptable concert pianos; they have made such a limited number of this kind of pianos that it cannot be expected of them at present. Their experiences will be of the greatest service to them in their coming endeavors, and no doubt the next concert grands will be more available than this has been, which is vastly inferior to the one with which Scharwenka was introduced to the people of this city.

Upon the appearance of this criticism Messrs. Behr Brothers & Co. immediately made arrangements with the editors of the various music trade papers which resulted in the publication of a series of slanderous and contemptible statements calculated to discredit THE MUSICAL COURIER by attributing to its criticism venal and corrupt motives. The critical acumen of the paper was not questioned, but the motives that actuated its conduct were maliciously attacked.

How much Messrs. Behr Brothers & Co. had to do with these statements is left for them to ponder over, as THE MUSICAL COURIER has no desire to argue their participation in these publications. On their face most of them appear to have been regular full page advertisements issued by that house.

As a reply to these attacks upon the motives that actuated its criticisms of a grand piano, THE MUSICAL COURIER stated that its editors were under the impression that a former grand piano of Behr Brothers & Co., favorably criticised, emanated from the brain of Paul G. Mehlin. We did not state that Mr. Mehlin actually had his physical hand upon the piano during its construction, but that it emanated from his brain in the sense that it was a stage of evolution of which his brain was the source.

Mehlin made the first Behr grands.

The successful building of grands is largely a question of evolution.

The piano favorably criticised in these columns 18 months ago appealed to us as a final result in the evolution of Behr grands as begun by Mehlin when he was still a partner in that house. So it appeared to us.

But the question of Mehlin and the Behr grand has nothing whatever to do with the case.

This is the situation:

THE MUSICAL COURIER published its criticism. For publishing this criticism it was immediately attacked in full page advertisements of Behr Brothers & Co. Its motives were impugned and it was made plain by implication that for money in the shape of advertising THE MUSICAL COURIER would have published a favorable criticism on this poor grand piano of Behr Brothers & Co.'s make.

Therein exists the injury perpetrated against this paper, although there were other papers that agreed with this, one among them being the "Sun," which said of Scharwenka and the same piano:

He was cruelly handicapped by the want of resonance of the instrument upon which he played.

There must be a little judicious discrimination exercised in studying this interesting situation. Let us go into it a little deeper.

Behr Brothers & Co. have for some years been advertising in this paper by annual contract from April to April. Last March the contract was again renewed. THE MUSICAL COURIER has published its

correspondence on the subject, showing that the contract is considered in force now. It was *not* a quarterly arrangement, for the settlements were usually made every six months, showing that it was an *annual* contract. To save Behr Brothers & Co. from embarrassment before the Piano Manufacturers' Association this paper was willing to waive the contract provided it was acknowledged. That was all we asked.

In view of this, if THE MUSICAL COURIER had been inclined to speculate with its advertising possibilities, if this paper had published a *favorable* criticism, does anyone doubt that its opportunities to transact business with Messrs. Behr Brothers & Co. *would not have been enhanced?*

Had THE MUSICAL COURIER published a *falsehood* in its reference to the Behr grand, instead of publishing the *truth*, its chances for business with Behr Brothers & Co. would well nigh have been irresistible. The other music trade papers would not have been in it.

For publishing the *truth* the paper is maligned, its revenues from Behr Brothers & Co. cut off, and its motives about to be questioned by Star Chamber proceedings!

Is that the kind of justice the Piano Manufacturers' Association is to dispense?

Does the association desire that this paper should make money and publish *lies* or lose money and publish the *truth*?

Mr. Peck deals in stencil pianos.

He buys Swick pianos, but does not sell them as Swick pianos.

That is vile stenciling, directly against the theories promulgated for seven years by this paper, on the strength of which it is read by thousands of individuals.

To accommodate itself to "business" is this paper to "quash" this indictment for fear that Mr. Peck is to bring a charge against it before the association?

Do the great piano firms of New York city desire this?

If so, they can purchase this property and have the paper conducted under a stencil syndicate; as long as its present editors are publishing THE MUSICAL COURIER it will denounce the fraud stencil, Peck or Swick or anybody to the contrary notwithstanding.

To revert to Behr.

The only case Behr Brothers & Co. have before the association is the criticism.

The Mehlin question was provoked by them and puts them on the defensive; the association cannot go into an analysis of this aspect of the case, for it had no relations with the original criticism.

If the association is to take up the question of newspaper criticism it will find itself out of its bearings; it will have to go into motives; it will be compelled to examine the product criticised; it will be obliged to cross-examine experts and witnesses, and it will find itself placed in the same position a newspaper is placed in—it will become a critic, and a critic who will be widely quoted.

In addition to all this THE MUSICAL COURIER, representing 50,000 readers, refuses absolutely to have itself injured or damaged by aspersion, by implication or by false report. According to expert newspaper analyses a weekly paper averages five readers to each copy. This paper averages more, because its constituency consists largely of music dealers and libraries, schools, conservatories, teachers, who have many pupils, and other places where readers congregate, and, consequently, a low estimate gives us from 50,000 to 75,000 readers a week.

To these we owe a tremendous responsibility, the extent of which is thoroughly realized in these offices, and the obligation is so great, so vast and comprehensive, that it frequently inspires a religious fear that something might inadvertently appear in these columns which would injure an innocent person—every possible device being resorted to to avert and avoid this.

To this army of readers this paper owes a great debt—the obligation to print the *TRUTH*.

The moment our readers could be led to suppose that any individual, any firm or any association or anyone outside of the staff of this paper controlled its reading columns or its criticisms—from that moment this great property would be absolutely worthless.

It would, of course, be worthless as an advertising

medium; it would be worthless as a critic; it would be worthless as a newspaper.

It seems to us that the Piano Manufacturers' Association was not established to enter into any schemes to aid individual enterprises at the expense of its own good name. If it will continue to consider the cases now before it, it will open the door to a whole lot of grievances of individuals against newspapers; it will make itself a medium to advertise any member who may conspire with a cheap music trade editor to get up a "sensation" (and there are a number of these who will retire to a little room of any Broadway hotel and take \$50 cash to arrange a write up or write down); it will find its time consumed by small personal matters instead of such great subjects as strikes, freights, pitch, warrantees, agencies, territorial rights, commissions, catalogue prices and discounts, insurance, credits, instalments, wages, &c.

And after all is the association to act as a judge in any instance? Suppose one of its members, after an appeal, is *not* sustained by the association? Such a situation is certainly within the range of possibility when a newspaper controversy is the basis of a complaint. Suppose the member or firm is *not* sustained by the association? How dangerous the situation looms up when one begins to study it! The association cannot go before the world, and proclaim in advance that it will decide *only* in favor of its members as between one of them and a newspaper. Suppose, instead of deciding *against* the newspaper, it decides *against* the member!

Besides this, another and a still greater question arises. Does the association desire to be represented before the civilized community by a number of insignificant, poverty stricken trade sheets represented by impecunious editors, subject to any kind of pecuniary influences, or does it want a newspaper conducted on a broad, liberal and independent basis, to which every member can point with a certain feeling of assurance that no other trade has a greater and more dignified journalistic representative?

If the association is in favor of a broad and statesmanlike program it can now demonstrate it. Messrs. Behr Brothers & Co. and Messrs. Hardman, Peck & Co. have already secured an enormous amount of advertising out of the association. And why?

Because the one firm put a bad grand piano into the Philharmonic concert, and the other advertised crests and coats of arms to which it had no moral or ethical right.

How much longer is the association going to permit this abuse of its aims and purposes to continue?

Wissner.

USUAL QUALITIES.—The Wissner pianos, made by Otto Wissner, 296 and other numbers Fulton street, Brooklyn, are endowed with all those qualities that are usually found in a modern medium grade, thoroughly well constructed and reliable and durable upright piano.

DISTINCTIVE QUALITIES.—But, in addition to these, the Wissner pianos are particularly strong in certain points that give them advantages over most instruments in their line of competition. This is clearly manifest to any judge of pianos who will examine the new Style 5 Wissner piano, now ready for the market.

The distinctive qualities and the very qualities that will advance the sale of this style are large, round tone, singing quality developed to an unusual degree, sympathetic touch, beauty and solidity of case work. Now, the way to back up this opinion of THE MUSICAL COURIER is for piano dealers and those interested in pianos to visit Wissner's factory (20 minutes by elevated road from Union square), and investigate this piano and see and hear for themselves whether this is so.

It will be found just as stated in these columns. This opinion will be indorsed by anyone who will examine this new, large, Style 5 Wissner upright—a piano full of the very qualities so much sought by intelligent dealers and wide-awake salesmen.

—R. C. Forbes, the piano and organ dealer, of Waterbury, Conn., is doing a good trade in Mason & Hamlin pianos and organs. He is at present at work arranging a concert for Wm. H. Sherwood.

MALCOLM LOVE PIANOS.
A High Grade Piano, equal to any!

MANUFACTURED BY
WATERLOO ORGAN CO., Waterbury, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

STEINWAY

AND

Smith & Nixon.

THIS paper is the first to announce that negotiations have been concluded that transfer by purchase all the stocks of pianos of the M. Steinert & Sons Company, at Cincinnati, Indianapolis and Louisville, to the firm of Smith & Nixon, who now control the Steinway pianos in the former territory of the Steinerts, embracing the States of Ohio, Indiana and Kentucky.

The large trade of the Steinert Company here in the East necessitates the concentration of all their forces in this section of the country.

The firm of Smith & Nixon—H. W. Crawford, J. G. Ebersole and J. Llewellyn Smith—is one of the greatest firms in the piano trade in the United States, and in attaining the representation of the Steinway pianos it has reached the acme of its present possibilities.

One of the fundamental principles of the house is the building up and development of those with whom they co-operate, instead of exhausting them. It is owing to this principle that a large number of firms in the piano trade in the Ohio Valley and up to the lakes have gravitated to the great Cincinnati house, and many others will find it to their advantage now to associate their destinies with Smith & Nixon.

With the line of pianos now at their command they will be able to supply all demands and gratify all varieties of taste. Their field of operations is immensely broadened, and their opportunities for a still greater and more extensive trade are enormously expanded.

PEASE IN CHICAGO.

THE changes that have taken place in the various piano interests of this country since this year was ushered in are kaleidoscopic and have followed so rapidly that surprises hardly give time for recovery from surprises.

An absorbing topic of conversation during the young days of this week was the establishment of a permanent distributing depot by the Pease Piano Company in the city of Chicago, under the management of Chas. MacDonald. Mr. MacDonald has for 12 years past occupied a responsible and confidential place with Estey & Camp, of Chicago, and his advancement to this new managerial position will permit him to give full sway to the capacities he has for handling the wholesale piano trade tributary to Chicago.

In this direction his experiences and opportunities will be of the greatest value to the Pease piano and will have a far reaching effect upon the future of that instrument throughout the country, for the Chicago warerooms and headquarters of the Pease Piano Company will help to bring into bold relief the many recent improvements made in these instruments, and give the Western trade a better insight into the style and character of the Pease piano of the modern type.

Mr. MacDonald is in the city, engaged in familiarizing himself with the factory methods of the Pease Company and assisting in selecting the preliminary invoices of pianos to be shipped to Chicago. Our Chicago letter to-day gives details of the new move and we desire to add our hopes that this venture will fulfill all the expectations of those engaged in it.

FROM AN ADVERTISER.

OFFICE OF THE HOBBS MUSIC COMPANY,
GENERAL DEALERS IN PIANOS AND ORGANS,
ROANOKE, VA., January 26, 1892.

Musical Courier, New York City:

GENTLEMEN—You will please discontinue our advertisement for a tuner and repairer which was inserted in your paper by Messrs. Kranich & Bach, as we have received quite a number of letters sufficient to select from.

We confess we are surprised at the large territory

from which these applications came. We have some from every State in the Union. We have several from New Hampshire and a number from Texas; also a few from the Pacific Slope. Your paper must indeed be valuable as an advertising medium to manufacturers, as whoever advertises in it must be known and read of by the entire music trade.

As you know us personally, you know we are not given to flattery; you know this is the truth, and the whole truth, and we have not had to exaggerate the least in making the above statements; in fact, we could not begin to tell you all the results from this advertisement without becoming tedious.

Wishing you continued success, we are,

Very truly yours,

HOBBS MUSIC COMPANY.

Dictated by J. D. HOBBS.

IN TOWN.

AMONG the visitors to New York during last week and among the callers at our office were the following named gentlemen:

Mr. I. N. Rice.....	Chicago, Ill.
Mr. E. F. Droop.....	Washington, D. C.
Mr. C. S. Stone.....	Ewing, Mass.
Mr. W. T. Crane.....	Chicago, Ill.
Mr. H. T. Cotter.....	James Bellak, Philadelphia, Pa.
Mr. James S. Cumston.....	Boston, Mass.
Mr. J. G. Ramsdell.....	Philadelphia, Pa.
Mr. Calvin Whitney.....	Norwalk, Ohio.
Fred P. Stieff.....	Baltimore.
J. O. Shaul.....	Amsterdam.
John Fea.....	Amsterdam.
Mr. O. A. Kimball.....	Boston.
H. W. Crawford.....	Cincinnati.
J. G. Ebersole.....	Cincinnati.
M. Steinert.....	New England.
A. Steinert.....	New England.

Stockholders' Meetings.

Freyer & Bradley Company.

The stockholders' meeting of the Freyer & Bradley Company, of Atlanta, Ga., was held at Marietta, Ga., on Wednesday, on account of the illness of Mr. Freyer, who resides in the latter town. Mr. James H. White, representing the Wilcox & White Organ Company; George H. Zincke, representing Kranich & Bach and R. S. Howard, representing the New England Piano Company, all of whom are stockholders, were expected to reach Marietta, via Chattanooga, to attend the meeting.

Prescott Piano Company.

The annual meeting of the Prescott Piano Company was held last evening, and the old board of directors, consisting of H. J. Crippen, Geo. D. B. Prescott, W. D. Thompson, F. P. Andrews, and J. Howard Stannard, were unanimously re-elected. At a subsequent meeting of the directors on the same evening the following officers were elected: H. J. Crippen, president; Geo. D. B. Prescott, treasurer, and J. Howard Stannard, secretary.

The report of the directors showed a gain of 35 per cent. in business in 1891 over 1890, and the company was shown to be in a very prosperous condition.

Mason & Hamlin Organ and Piano Company.

The annual meeting of the stockholders of the Mason & Hamlin Piano and Organ Company was held on Wednesday, January 27, 1892, at 12 o'clock noon, in Mason & Hamlin Hall, 154 Tremont street, Boston, Mass., for the election of officers, and the following were elected for the ensuing year:

Edward P. Mason, treasurer.
Directors—Edward P. Mason, John P. Richardson, Henry Basford, James Hollier.
Secretary—Henry Basford.
Clerk—A. H. Foucar.

A meeting of the directors was held immediately after the above and Edward P. Mason elected president.

The annual meeting of the Wilcox & White Organ Company was held on January 25. A dividend of 7 per cent. was declared and the officials expressed satisfaction at the condition of the business. These officers were elected:

President—James H. White.
Secretary—F. E. Bemis.
Treasurer—J. H. White.
Assistant Treasurer—F. E. Bemis.
Superintendent—Howard White.
Directors—L. C. Lewis, O. B. Arnold, H. K. White, George H. Wilcox, J. H. White, D. P. Wilcox, G. P. Davis, Hartford; E. H. White.

Dull in Maine.

[From the Boston office of THE MUSICAL COURIER.]

IT is acknowledged that in no other State in the Union has the piano and organ business been so persistently dull during the past dozen or more years as in Maine.

There must be a reason for this sad state of affairs, and the remedy does not lie with the residents of the State either, if I may depend upon the knowledge of Maine's musical affairs which I have acquired by the closest association during the past 20 years. In one city alone, within a period of 12 years, seven distinct concerns have started in business, run along a year or more and retired either in disgust, insolvency or both.

Now Maine is not, from an artistic standpoint, so far in the rear of other States. On the contrary, it more than holds its own with the average. It is doubtful if any cities in the United States have more or higher musical cultivation than Portland, Augusta, Bangor, Waterville or Lewiston, according to their population.

The people do buy pianos, organs and musical merchandise, but will not buy of local agents as a rule. Why? For no other reason in the world than because they are tired of being swindled by unscrupulous agents of the cheapest piano manufacturers in the country.

Not many days since I talked with one of these retired agents. He had represented one of the aforesaid woven wire mattress piano makers. I said, why do you represent such a fraud, and he replied that it was next to impossible to induce a farmer to put more than \$300 into a piano; therefore he forced the cheap piano upon him, as the farmer never knew the difference, and the margin of profit was broader. As a natural consequence the customer has grown to distrust the agent and transfers his patronage to the manufacturers' headquarters in Boston or New York.

Trade Notes.

Mr. George S. Cheney, manager of the Estey House, has recently returned from a business trip through Maine. He reports the prospect of a decided improvement in the condition of the music trade in that section.

Steinert Hall is rapidly growing in favor as one of the best small halls for concert purposes in the city. The present has so far proved its busiest season.

Chandler W. Smith, than whom in the retail piano trade few men are better known or better liked, is as enthusiastic about the bright prospects in the piano business for 1892 as he is confident that a certain young Democratic leader of the Hub is one of the greatest men now living. Mr. Smith is a man of decided opinions, and as his opinions are backed by good judgment his views in regard to the trade are doubly valuable.

Boston, January 30, 1892.

Atlanta's Music Trade.

A MATTER of much comment among visitors to this city is the large number and the unusual high standing of the music houses here. A stroll through the various elegant warerooms, filled with all the leading pianos and organs, in fancy woods of all kinds, leads the visitor to think that he is in one of the large Eastern cities. A glance at the list of dealers will convince anyone of the solid standing of the Atlanta music trade.

With the well-known old firm of Phillips & Crew (now incorporated) at the head of the list, we have the Estey Organ Company, The Freyer & Bradley Company, S. P. Richards & Son, V. T. Barnwell, C. Templeton, Scott & Young, C. T. Wurm, Miles & Stiff, and the Atlanta Piano Company. This is a city of about 100,000 people, of whom 40 per cent. are negroes. We have ten large, strong houses selling nearly every well-known piano and organ and carrying stocks of small musical instruments and sheet music not surpassed south of Philadelphia. Competition is strong, often very bitter, and every sale is hotly contested. For this reason it is said by many traveling music men that instruments are sold for less profit here than in the East or West.

—Mr. Nahum Stetson, of Steinway & Sons, left for Chicago and the West on Sunday, to be gone about eight days.

—J. Lester, who sells lots of Wegman pianos in Iowa, recently spent a few days at the big factory of Wegman & Co. at Auburn.

—S. A. Ward, of Newark, N. J., is having a good trade with Hardman, Emerson and Shoninger pianos. We are so informed by a gentleman who is thoroughly acquainted with the trade affairs of Newark, and who tells us that Ward made a large amount of money in 1891. Good!

—The Bullock Music House at Jackson, Mich., so favorably known to the elder generation of piano and organ manufacturers, is to be rejuvenated under the intelligent management of Mrs. Josie Bacon-Hough, who for a long time has been the real head of the establishment. The building is at present undergoing a thorough renovation.

—Cory Brothers, of Providence, have removed to a new building—the Gaspee—and now have one of the most attractive piano and organ establishments in the East. The ground floor is 50x140. They carry the Knabe, the Emerson, the New England, the Kranich & Bach, the Hallet & Davis and the Stultz & Bauer pianos. Their organ line embraces the Mason & Hamlin, Loring & Blake and Chicago Cottage.

The Musical Courier.

REMOVAL.

19 UNION SQUARE, WEST.

REFERENCE was made in last week's issue to the great Union square fire that so nearly destroyed the offices of this paper, and the story of the rescue was briefly told. Since then the walls of the burned Spangler Building that were left standing have been condemned, and it has become necessary that THE MUSICAL COURIER should change its location for the first time in some 10 years.

The new address will be No. 19 Union square, west. This building has been recently rebuilt and enlarged, and affords one of the most desirable office structures in the neighborhood. It is supplied with an elevator, steam heat, gas and electric light and all other modern improvements. It is located on Union square, one door above Fifteenth street, and the offices of THE MUSICAL COURIER will occupy the second floor.

Here will be the business offices, the music editorial and trade editorial rooms, the private office, stenographers room, &c., and from 19 Union square, west, THE MUSICAL COURIER will continue to be issued every Wednesday, with the subscription price remaining at \$4 per year.

It is hoped that by the time this paper is in the hands of its readers the unavoidable inconvenience and annoyance of the removal of a newspaper plant will have been overcome, and a cordial invitation is herewith extended to all interested to call at the new quarters, where they will be made welcome.

THE CONOVER.

MR. GEO. W. TEWKSBURY and Mr. H. M. Cable, of the Chicago Cottage Organ Company and the Conover Piano Company, spent the greater part of last week in this city, chiefly on matters pertaining to the future of the Conover piano.

The new factory in Chicago, which is to be the industrial seat of the new company after the expiration of the lease here on May 1, was occupied on Monday, and active preparations have been begun, under the personal supervision of Mr. Frank Conover, for the preliminary work connected with the multifarious arrangements of details so essential to a complete outfit in a first-class piano manufacturing institution.

The Conover piano factory of Chicago is planned upon the principle of a model institution in which the highest ideals of piano building are to be pursued. No money will be spared to follow in the superstructure of this basic plan, and every opportunity will be sought to conduct the system so that no possible advantage connected with high grade piano manufacturing will be missed by anyone looking through the Chicago Conover factory.

Estey Benefit Association.

THE Estey Organ Company Benefit Association is now fully organized. Last Saturday Colonel Fuller called a preliminary meeting at which G. A. Hines was named as the member of the executive committee appointed by the company, and the employees chose P. F. Connors and Jerome W. Knight as the other two members. E. L. Cook offered two resolutions, to the effect that the fiscal year shall begin on the first day of January, and that in case of a vacancy in the executive committee it shall be filled by the company and the two remaining members of the committee. It was also voted that no amount less than \$1 should be received for the fractional part of a year. These resolutions were incorporated as part of the resolutions published last week.

A permanent organization was effected on Wednesday, when Colonel Fuller was chosen chairman. George A. Hines read the minutes of the preliminary meeting, which were unanimously approved. The permanent committee was formed as above, consisting of Messrs. Hines, Connors and Knight. The rules prepared by the committee for their guidance were then read, and after some discussion it was voted as the sense of the meeting that the committee should add this rule: That no benefit shall be received for an accident received while in a state of intoxication or while engaged in an unlawful or immoral act. It was also

voted that the executive committee should call a meeting of the reinsured at the close of the year for the purpose of considering the perpetuity of the organization, and, in the event of a favorable conclusion, for the formation of an executive committee for the ensuing year. The workmen have generally availed themselves of the opportunity for joining the organization.—Bristolboro "Phoenix."

A. B. CHASE IN KANSAS CITY.

EVIDENCE of the earnest intention of G. W. Strobe & Co., of Kansas City, to push their piano business to its utmost limits under the most attractive influences is exhibited in their acquisition of the A. B. Chase piano for that city and surrounding territory. This is truly a most important move and will add vastly to the opportunities of the Strobe firm, for with the A. B. Chase piano they will be able to appeal to the highest and most cultured musical and artistic elements in their community, and the appeal will not be in vain, for every musician or person endowed with a musical nature or temperament will gravitate back to an A. B. Chase piano after hearing one or playing upon it.

There have been many evidences in the whole system of managing his affairs since re-entering the piano business that George W. Strobe really means "business," with a double forte accent on the word, but the best evidence of his intention to go ahead is shown in the negotiations that brought about his representation of the A. B. Chase piano.

WE cull the following lines from a letter just at hand from an American gentleman at present sojourning in Europe: "Weekly I get a good square meal of valuable information from THE MUSICAL COURIER, so that I am 'on to' what is occurring in the trade in God's chosen land."

So it goes. From all points of the compass comes similar information that this, that or the other traveler looks to this pabulum for the necessary knowledge to keep in touch with the movements of the trade. While this is pleasing for the editors of THE MUSICAL COURIER to reflect upon, it is purely a question of reciprocity. We give more than we take from all these many correspondents. Ergo, if you want to keep posted, whether in British Columbia or Australia or even Brooklyn, subscribe for THE MUSICAL COURIER.

IF trade is dull, salesmen of this and other cities, do not lose your courage or equanimity. There are better times coming. They are always coming, have always been coming, and always arrive sooner or later. While waiting for the customers who may be wary or timid or indifferent, do not sit down and think unpleasant thoughts, but keep your nerve up and courageously wait. Or, better still, if the buyers do not come to you, go you unto them, and by persuasion and gentle device draw them into the fold. In these days a family without a piano must not be left in ignorance of the pleasure derivable from this favorite instrument. It is your mission in life to find out these benighted people and convince them of the error of their ways.

It may be true that everything comes to him who waits; but when you are tired waiting button up your resolution that it escape not, and go out into the highways and byways and invite them in. It is an act of kindness as well as one of profit to educate unbelievers or unthinkers, as it were, and your reward will come when the check is paid in, or the installment sheet placed on record—an act worthy not only of emulation, but praise.

Mechanical Instruments.

"Musics" Replies.

Editors Musical Courier:

YOUR paper, dated January 27, publishes a letter signed "Timbre," which is headed "Reply to Musics." I read it over carefully and then counted the lines and found that there were 77 lines in the "Timbre" article and only seven lines that could be looked upon as any kind of "Reply," the balance—70 lines—consisting of a series of questions and answers attacking me, but not replying to my technical exposition of the musical worthlessness of mechanical musical instruments.

I may be a rogue, a saint, a politician or musician; I might be a Caucasian or a Chinaman; good, bad or indifferent; but all this has no relation whatsoever with what I

prove in a logical and technical article on a concrete subject. "Jumping on" me does not reply to my accusations which, in seriatim, I make in your issue of January 30, proving, point after point, that mechanical musical instruments are artistically worthless. Hence I do not comprehend why "Timbre" should call his letter to you a "Reply to Musics." I have thus far read no reply to my charges.

MUSICS.

Announcement.

OFFICE OF THE H. M. BRAINARD COMPANY,
CLEVELAND, February 1, 1892.

To the Public:

WE beg to announce that we have this day sold our entire stock of sheet music and books to Mr. James Baker, who will continue the business at 217 and 219 Euclid avenue (next east of our present store), and for whom we solicit a continuance of the liberal patronage so many years extended to us. Mr. Baker is a musician of high standing in the East, and of more than ordinary business ability, and we can introduce him to our friends and customers with every confidence.

We shall devote our entire time and capital in the future to the piano and organ business, continuing to represent the same leading makes which have been our specialties for some years.

Respectfully,

THE H. M. BRAINARD COMPANY,
211-215 Euclid avenue.

N. B.—Remittances and settlement of all accounts to February 1, 1892, should be made to us. We also assume all obligations to that date.

The Trade.

—I. W. Gibbon, musical instrument dealer, Fremont, Neb., has failed.
—Fisher & Ogden have opened their new music store at Oneonta, N. Y.
—F. M. Hulett, of Pottstown, Pa., has opened a music store at Tamaqua, Pa.

—Gunn & Homler open a piano, organ and sewing machine store at Lock Haven, Pa.

—Brehmer Brothers' music store at Rutland, Vt., has been removed to a new, large building.

—C. W. Edwards, of Reading, has rented a large piano wareroom for his Pottstown branch.

—Yohn Brothers, of Harrisburg, Pa., have opened a branch store at Shippensburg, Pa.

—D. C. Whitehill, the Brookville, Pa., piano man, intends to open a branch store at Dubois, Pa.

—It is said that F. S. Greenawalt, of Reading, Pa., is selling 5 to 10 Kellmer pianos a month in that town.

—Giovanni Paloschi, for 58 years in charge of the musical department of the celebrated house of Ricordi & Co., Milan, is dead.

—J. C. Spring, the active piano and organ man at New Britain, Conn., has rented a new and extensive wareroom.

—Irving J. Long, who has the largest music house at Salem, Va., sells the Decker Brothers, Lindeman & Sons and Chase Brothers pianos, and does a large trade in Chicago Cottage organs.

—W. B. Lincoln & Co., of New Bedford, Mass., have, besides their lines of pianos and organs, a complete line of musical merchandise and sheet music, and purpose to make their establishment the musical headquarters of that city.

—Every man finds his level in the commercial world if he but lives long enough. "Ed." McKewen, now with Chickering, seems to have found his, and it's on a higher plane than most people expected he could work. He has turned out to be one of the most successful retail salesmen the house has ever employed, and that is saying a great deal.

WANTED—A first-class piano salesman who has large experience in New York city and vicinity. Address "Hustler K.," care of MUSICAL COURIER, 19 Union square, west.

Patents granted December 8, 1891—
Music holder A. A. Moffit No. 464,513
Organ pipe clutch F. W. Hedgeland " 464,987
Organ keyboard, folding F. W. Hedgeland " 464,986
Piano C. Chatfield " 464,553
Violin tuning pin J. Bohmann " 464,912

Patents granted December 15, 1891—
Music leaf turner W. Kershaw " 465,394
Organ pedal E. H. Loring " 465,379
Organ pipe J. Schwertner " 465,390
Piano agraffe J. W. Reed " 464,994
Piano frame A. H. Reed " 464,992
Piano framing A. H. Reed " 464,993
Piano lock J. Roche " 465,593

Patents granted December 22, 1891 :
Musical decanter A. A. Suer " 465,705
Musical instrument E. P. Hicks " 465,761
Musical instrument W. A. Munch " 465,487
Musical instrument A. Olson " 465,490
Piano action J. H. Phelps " 465,494
Piano tone regulator C. L. Weser " 465,505
Piano, upright C. L. Weser " 465,506

Designs :
Piano leg, grand W. B. Bigelow " 21,347
Piano leg, grand W. B. Bigelow " 21,348

Patents granted January 5, 1892 :
Piano A. Feldin " 466,498
Piano A. H. Hastings " 466,346
Violin key H. H. Heskett " 466,347

Patents granted January 12, 1892 :
Piano Henry Jacobi " 467,132
Musical instrument M. Philipps " 466,907
Musical instrument L. A. Subers " 467,061

Patents granted January 19, 1892 :
Tuning instrument M. Schlittenbauer " 467,303
Organ G. W. Scribner " 467,397
Music turner John H. Terhune " 467,211
Music box E. Fuller " 467,485
Music box E. Fuller " 467,368



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THE PRESCOTT PIANO CO.,

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MANUFACTURERS OF FIRST-CLASS

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Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

We solicit a kind inspection of our factory and pianos.



WEAVER ORGANS.

RICH, BRILLIANT TONE. EASIEST
PLAYING ACTION IN EX-
ISTENCE.

WE SOLICIT CORRESPONDENCE FROM RELIABLE
AGENTS.

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them.

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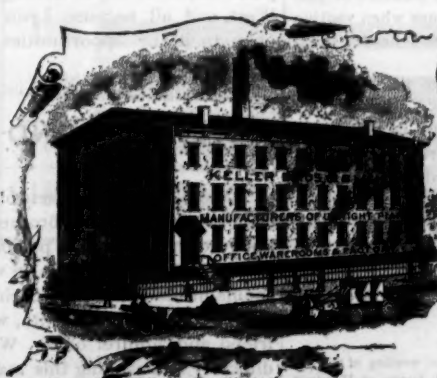
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HARDMAN AND ROYALTY.

Peck's Practices Condemned by the English Music Trade Papers.

THE attention of the Piano Manufacturers' Association is called to the following editorial in the "London and Provincial Music Trades Review" of January 15, the italicized portions being marked here:

A useful discussion has taken place in the columns of our esteemed contemporary the "American Art Journal" in regard to the right of American subjects to use the British royal arms. It seems (or at any rate it is alleged) that the highly respected piano manufacturing firm of Hardman, Peck & Co. have used the royal arms, their contention being that inasmuch as their British agents are Messrs. Marr & Co., of Aberdeen, who are royal warrant holders, they have a right to use the arms in question. So far as the United States is concerned we are not aware whether there is any force, further than public opinion, to prevent the use by any honorable firm of the royal arms of Great Britain or of any European state. Indeed, considering the extreme republican ideas claimed for North America—so extreme, indeed, that it is alleged every European piano upon arriving upon republican soil promptly goes to pieces, solely, of course, for patriotic reasons—it is difficult to understand the reason that would induce any American manufacturers to adopt the degrading badge of an effete monarchy. In England the case is different, for the Queen (for many reasons which need not just now be discussed) yet reigns, and by the patent act of 1890 it is provided that *any person who, without the authority of Her Majesty or other royal personage, assumes the royal arms in such a manner as to be calculated to deceive is liable to a fine.* Messrs. Marr clearly are entitled to use the lion and the unicorn, because they are purveyors of musical instruments to Balmoral and are holders of the royal warrant; but that, of course, does not confer a similar right upon their principals in the United States. We have already more than once explained the law on the subject, and in April last we likewise printed a list of the royal warrant holders in the music trades. *These and no others, are entitled to use the royal arms.*

If there be any glimmer of doubt in the minds of any member of the executive committee or the association at large as to the justice and propriety of the comments of THE MUSICAL COURIER upon Mr. Peck's justification in using the royal arms and other crests, the above, which comes from one of the most reliable of the English trade papers, should put it out.

It were idle to rehearse the case again in detail, but a careful or even a casual rereading of the articles concerning Hardman, Peck & Co. and their claims for recognition on the basis of royal warrant holders will reveal that the attitude of this paper has been one marked by independence, dignity and a decent regard for its readers and advertisers. It is supposed that the case is yet to be argued before the executive committee, and if the suggestions made in these columns some weeks ago be taken, if Mr. Peck be kept down to his case—a charge of attempted extortion and malicious attack—if he be kept strictly within that line and be not allowed to spread his lesser claims before the board, he will retire from the meeting a very much disgruntled man.

He has received sufficient advertising already from the importance given him in according an investigation, and it behooves the gentlemen who are conducting it to see that he does not gain an advantage in a manner they least expected when they started on the matter. Mr. Peck and some other hot headed gentlemen may look upon the continued expression of these views as in the above paragraphs in the nature of a personal attack, and that idea is here spoken of so that any such intention may be openly disclaimed.

Personally THE MUSICAL COURIER has great admiration for Mr. Peck's many good qualities as a business man—qualities that, however people may view them ethically, have nevertheless brought to him fame and fortune. Mr. Peck's intense activity has brought him to the fore in a line of business which he entered unacquainted with and at the time of life of a matured man. He has pushed, and schemed, and worked, and planned until now he has built up from an insignificant concern a representative business institution, and he has done this with his practical business brains. He looks upon the selling of pianos as a matter of business; he looks upon THE MUSICAL COURIER as a matter of business; he looks upon the association as a matter of business, and he wants and is entitled to all he can get out of any of these things, but, like most active men, he will at times overstep the mark.

This he has unquestionably done in the attempt to create the impression that his concern holds royal warrants from the Queen of England, the Prince of Wales, &c., by the publication of the crests and coats

of arms which accompany the genuine documents. Mr. Peck did not go into that idea innocently; he cannot plead ignorance, because he was officially warned by this paper that he was committing an error.

If Mr. Peck should find someone in Paris who could induce the President of the French Republic to allow himself to be "supplied" with a Hardman piano and Mr. Peck should so announce the fact, he would be perfectly right and to be congratulated upon whatever honor the transaction would reflect upon his wares. But, if not content with this, Mr. Peck should print the announcement broadcast and have in his advertisements a cut of the Cross of the Legion of Honor, he would be but repeating the error he has made with the insignia of British royalty.

So far as THE MUSICAL COURIER is concerned it may be well to again call attention to the dates of its articles against Mr. Peck's practices, and to the fact that at the time of the exposition Hardman, Peck & Co. were advertisers, the card being withdrawn only after Mr. Peck found he could not purchase THE MUSICAL COURIER's editorial opinion.



IVES & POND TIMEPIECE.

(If you'll look hard and long enough, you'll hear it strike.)

GILDEMEESTER & KROEGER.

THE following is a copy of a letter mailed to a dealer by Gildemeester & Kroeger on January 9:

* * * We presume you have observed in the music trade journals that Mr. P. J. Gildemeester has retired from the managing partnership with Messrs. Chickering & Sons and united his interests with the long established firm of Messrs. Kroeger & Sons, now known as Gildemeester & Kroeger. It is the purpose of the new alliance to produce pianos of the highest degree in musical and mechanical features, every effort being adopted to insure the nearest approach to perfection. The combination of such diversified talents as are possessed by the members of this house predicates happy and successful results. Mr. Gildemeester's long experience with the Messrs. Chickering & Sons, and that of Mr. Kroeger, who for 20 years was superintendent of the factories of Messrs. Steinway & Sons, fit them not only with the knowledge and spirit requisite to the production of superior instruments, but also a thorough understanding of the exacting demands of critical musicians, whose opinions entitle them to favorable consideration. The vocal quality of tone in our pianos is cheerfully admitted by experts, and more nearly simulates the character of the human voice than in any other instrument in existence. The scales of our pianos are admirable examples of delicate and accurate studies in acoustics, and enable us to produce tones of remarkable true harmony.

The price of a piano is ever an important consideration, and ours is extremely moderate. We really believe that we are presenting the very highest value for the most modest figure of any similar establishment.

Mr. Gildemeester promises himself the pleasure of personally explaining the merits of our pianos when visiting your city, and in the interval we shall be delighted to receive a response to this letter.

Soliciting your earnest consideration to the above, we remain, very respectfully, GILDEMEESTER & KROEGER. * * *

The above letter has been sent to us from the Southwest with the object of securing from THE MUSICAL COURIER information regarding the nature of the statements made in it.

In reply we can say that the statements in the above letter referring to Mr. Gildemeester and Mr. Kroeger are true and that the facts are very well known throughout the piano manufacturing interests of the Union.

—A 7 per cent. dividend was declared at the annual meeting of the Wilcox & White Organ Company, Meriden. Dr. G. P. Davis, of Hartford, was elected one of the new directors.

LYON & HEALY

THE eye is quick to see and transmit to the brain comparisons of space and quantity which give instant idea of relation and make definite impressions of relation. Thus, as one glances at the advertisement of Messrs. Lyon & Healy, to be found on another page of this issue, a distinct and lasting conception of the growth of their business is conveyed. The effect is quickly felt, because the illustration is so primary, so simple, and to all who are interested in the subject so cogently shown there must come a desire to know more of the details of this wonderful development.

As those who are most apt to be interested in the whys and wherefores of this ocular auricular exhibition of an unprecedented state of affairs in the given business are naturally those connected in some manner with the music trades, it is suggested that a catalogue be written for. Of course every business man who issues a catalogue wishes people to send for it, and it is told and advertised again and again and always in trade papers that readers should send for catalogues. Naturally people become tired of the oft repeated hint and request, and as naturally people whose business it is to write such things become bored at the constant reiteration of the request, but in the case of Lyon & Healy it is truly a pleasure to say that anyone interested should send for a catalogue, since it is a foregone conclusion that the person receiving it will be the better for having it and for learning what is done in the way of musical and music supplies by the greatest manufacturing and importing house in its line in the world.

It might be well to call attention to the fact that Lyon & Healy publish some 25 or 30 books, each devoted to some particular branch or group of branches of their business, so that it is well to ask for only what you want and to specify what you are looking for. If you want stools and covers, or music books, or sheet music, or small musical instruments, or organs, or musical novelties, or tools and articles for manufacture or repair, of pianos or organs, or any one or number of any imaginable articles associated with music or its mechanical means or accessories, write to Lyon & Healy and you'll get by return of mail a reply that will convince you of the advisability of purchasing from them, for the inducements are quality, quantity and price. But of all the progress, all the success that has been made by this representative firm in all their division of enterprises probably no one stands more boldly to the fore than their retail piano business. Long before they branched into special lines of goods, long before they planned and built the monster factories, they were among the leaders in the West in the piano and organ business.

If a table of comparisons were made which should embrace their piano business alone and illustrate its growth as does this table the growth of the entire business or combination of businesses, one would be confronted with an upper line that would be very short indeed to permit the relation to progress with mathematical exactness and still be set upon a page of THE MUSICAL COURIER. Take as a single example what has been done with the Knabe since they assumed the agency; see what prestige they have given it, what facilities they have offered it to expand and grow and establish itself as a prime favorite among the lovers of good music, who are among those that know what a high grade piano must be! The Knabe piano ranks to-day as among the piano kings of the West, and all because Lyon & Healy have thrown open to it the opportunities to demonstrate its intrinsic merits.

STEINWAY AND F. G. SMITH.

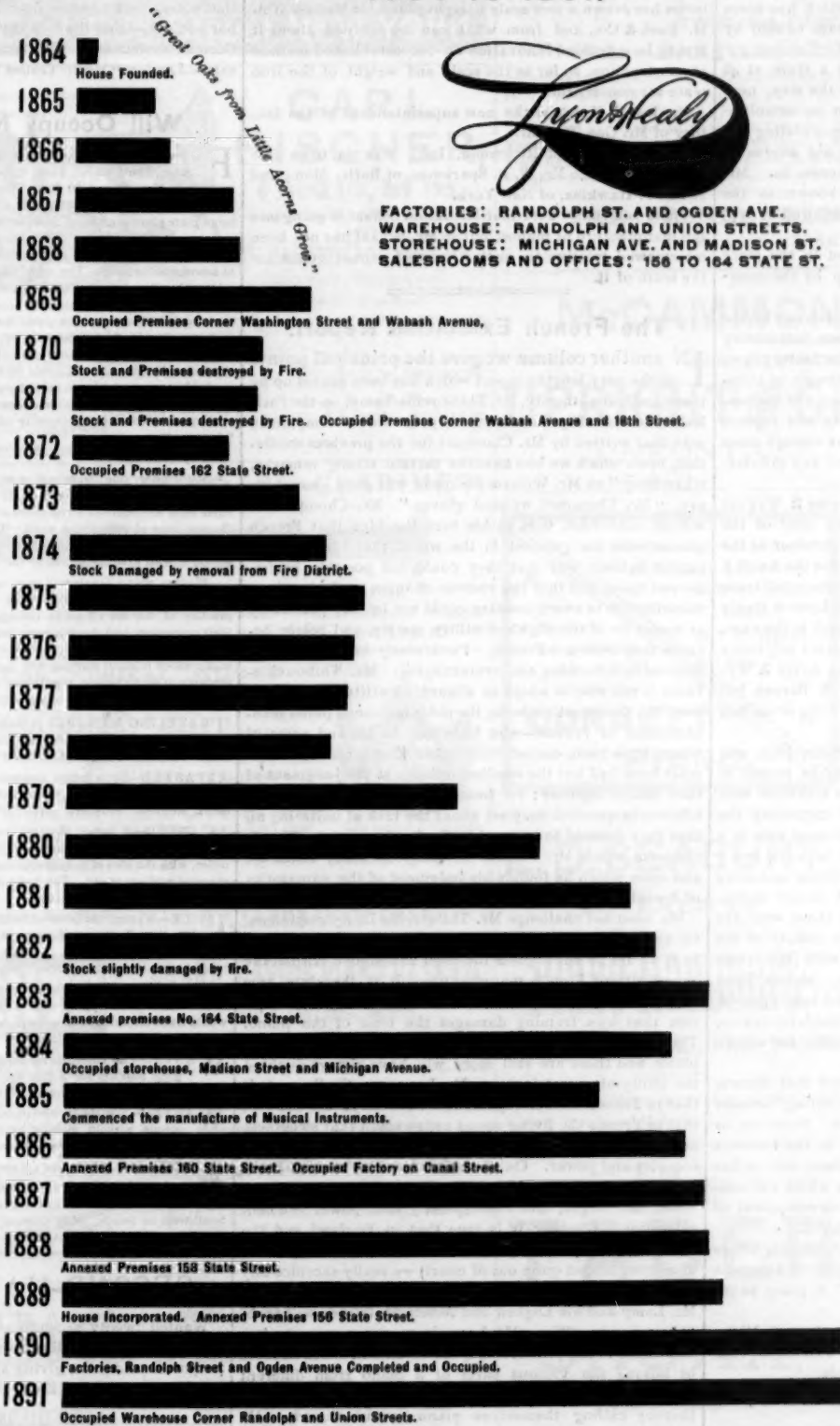
ALL the remaining assets of the Kansas City branch of the Bollman Brothers Company, including open accounts, rented pianos, &c., have been purchased by Mr. F. G. Smith, in whose new branch ware-rooms in Kansas City the Steinway piano will be found from this date. Mr. Smith, who has been a lifelong friend and admirer of Mr. William Steinway, had no difficulty in arranging this matter, which will unquestionably prove satisfactory to all parties concerned.

TWENTY-SEVEN YEARS UNDER ONE BUSINESS MANAGEMENT.

THIS DIAGRAM ILLUSTRATES

Lyon & Healy's Comparative Growth

1864 TO 1891.



CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
222 STATE STREET,
CHICAGO, JANUARY 30, 1892.

IN discussing the business for last year done in this city by the manufacturers, retail and wholesale houses, there seems to be a unanimity of opinion which quite convinces your correspondent that he was thoroughly right in estimating this city to be the most prosperous place in this line in the land. If the figures which represent the profits of the several houses, from the smaller ones to the very largest, which have been noised about are anywhere near correct, then certainly Chicago manufacturers and dealers have much cause for congratulation. One reason given for the very much better results than was anticipated by the retail dealers is the rapid growth of the city, which is likely to continue during this year at least, and this increase represents a population which has come to stay, and not merely a temporary increase caused by the building of the world's fair.

The Pease Piano Company have secured a store at 45 Jackson street, a very excellent location by the way, near the corner of Wabash avenue, and will open an establishment of their own for the purpose of accommodating the wholesale trade, and at the same time are not averse to furnishing any retail trade which may happen in. Mr. Chas. H. McDonald, long and favorably known as the right hand man of Estey & Camp, has been secured to represent them in this city.

Mr. Edward N. Camp will be duly installed in the place made vacant in the house of Estey & Camp by the resignation of Mr. McDonald.

The Smith & Barnes Piano Company lost \$10,000 by the fire in their case finishing shop, which was fortunately situated in Illinois street, while their regular factory is on Superior street. They will probably lose a couple of thousand dollars, their insurance covering the balance of the loss. They will immediately secure new quarters and replace the lost cases as rapidly as possible, and have enough cases on hand in their regular factory to prevent any interference with orders, at least up to April 1.

Upon visiting the old store of the late Ayres & Wygant Company it was discovered that there were none of the pianos of the Smith & Barnes Company on the floor of the warehouses; it seemed, therefore, apparent that the Smith & Barnes Company did not intend to enter into the retail trade or disturb the relations already existing with Lyon & Healy for the representation of their pianos, and such is the case. As soon as it becomes practicable Smith & Barnes will retire from the retail trade. The purchase of the Ayres & Wygant business will be no bonanza to Smith & Barnes, but will probably enable them to escape with little or no loss consequent upon the failure.

Messrs. Reed & Sons, in the persons of Mr. John and Henry Reed, are very enterprising, and may be looked to in the near future to make considerable of a sensation with their various devices and inventions for improving the upright piano. The principal one at the present time is a new scale for a small upright, which is to be but 4 feet 5 inches high, and will have a much longer string and more available sounding board area than much larger instruments, and commends itself at once to those who are familiar with the scales ordinarily used in pianos of the size mentioned. Other features connected with this same instrument are bound to make it noticeable. Messrs. Reed & Sons have also adopted a roller agraffe and board pedals, the latter not only a useful but a very ornamental device, all of which, with several other inventions, have been patented.

It is certainly very much to be regretted that Messrs. Reed & Sons did not enter into the manufacturing business long ago, because of their progressive spirit. However, as they are still determined to make a mark in the business and have the means to carry out their plans, and, as has been said before, intend erecting a factory which will contain every feature necessary to the full development of their plans, much may be expected of them yet.

Mr. R. H. Day is now engaged with the Chickering-Chase Brothers Company. Mr. Day is an accomplished salesman and has the happy faculty of "trying" a piano to the queen's taste.

Mr. L. E. Chase, of Chase Brothers, Muskegon, Mich., was in town this week and has left for an extensive business trip, by the way of Texas, for California.

Mr. C. Hinze has taken a position with Messrs. Reed & Sons.

A contemporary speaks of Mr. Julius N. Brown as about to be married, for which statement there is no foundation whatever.

Mr. John W. Northrup says he has never been approached by any of the Chickering-Chase Brothers Company relative to his taking a position with them, neither has he any thought of changing from the Kimball Company's employ.

The Chicago Cottage Organ Company will eventually

build two separate and distinct factories, in which they will make the Conover piano and a lower grade instrument. All their different enterprises will be kept as distinct as though they were under different managements.

Mr. P. J. Healy was at the store to-day for the first in some little time; he certainly looks well, which is surprising when one considers that la grippe and other complications have been troubling him seriously.

Mr. Thos. F. Scanlan was in town this week and is now in Kansas City, whither he was accompanied by Mr. John Reardon. There is little doubt that a very fine store has been secured by Mr. Scanlan for the sale of the New England pianos in this city. The location is on Wabash avenue, a little south of and on the same side of the avenue as the Manufacturers Piano Company.

A meeting for the completion of the Steger organization was held last evening. J. V. Steger was made president, Paul Sauber secretary and treasurer. The directors are Mr. Steger, Mr. Sauber, Mr. S. R. Harcourt, Mr. Jos. Rapp and Mr. Otto Lestina, and the latter named gentleman will be the superintendent of the factory.

A practical workman from one of the St. Petersburg factories has drawn a new scale upright piano for Messrs. Wm. H. Bush & Co., and from what can be learned about it it is to be a decided innovation on the established method of construction, so far as the scale and weight of the iron plate are concerned.

Mr. Jos. G. Kunze is the new superintendent of the factory of Mr. Geo. P. Bent.

Mr. Ben. Starr, of Richmond, Ind., was in town this week, as was also Mr. W. B. Sparkman, of Butte, Mon., and Mr. E. P. Hawkins, of New York.

There is a rumor here that Mr. Adam Schaaf is going into the manufacture of pianos, but as Mr. Schaaf has not been interviewed relative to such a move I cannot vouch for the truth of it.

The French Exhibition Report.

IN another column we give the principal points of the very lengthy report which has been drawn up by that excellent authority, Mr. Thibouville-Lamy, on the Paris Exhibition of 1889. It bears very favorable comparison with that written by Mr. Chouquet for the previous exhibition, upon which we had to make certain strong remarks, "handling," as Mr. William Steinway was good enough to say, "Mr. Chouquet without gloves." Mr. Chouquet, it will be recollected, took as his text the idea that French pianos were the greatest in the world, that they were so perfect in their way that they could not possibly be improved upon, and that the various changes made in piano manufacture in every country could not by any possibility of means be of the slightest utility, simply and solely because they were not French. Particularly he utterly condemned iron framing and overstringing. Mr. Thibouville-Lamy is too wise to adopt so absurd an attitude. Indeed, even Mr. Chouquet's clients, the older fashioned piano manufacturers of France—who bade fair to be, and some of whom have been, ousted from other European markets—must have had but the smallest opinion of the judgment of their official reporter; for immediately after the Paris Exhibition in question they set about the task of imitating all that they deemed to be good in the foreign piano. This is the point which Mr. Thibouville-Lamy specially takes up, and upon which he founds his judgment of the superiority of French pianos.

We need not challenge Mr. Thibouville-Lamy's opinions, for any reporter of a Paris exhibition would not be listened to at all did he not express the most unbounded faith in the superiority of French manufacture. It is, therefore, now not necessary to discuss Mr. Thibouville-Lamy's insinuation that iron framing damages the tone of the piano. There are still many who prefer the old wooden wrest plank, and there are still more who have always doubted the utility of overstringing. Mr. Lamy practically puts it that in France neither expedient is necessary. He declares that in France the living rooms are so small that sweetness and delicacy of tone are of far more importance than sonority and power. On the other hand he seems to consider that in England and North America the drawing rooms are larger, and consequently that power is a consideration. Whether it is true that in England and the United States (Germany in a French exhibition report is, of course, placed quite out of court) we really sacrifice any delicacy in tone in favor of power is a matter upon which Mr. Lamy and his English and American friends will probably agree to differ. Mr. Lamy is on surer ground when he alludes to the practice adopted by small French makers of buying the various parts of a piano from different sources and putting them together in their own workshops, thereby calling themselves piano manufacturers. He rightly declares that, although specialists may make certain portions of the instrument far better than the ordinary manufacturer can in his own factory, yet that other portions of the piano should remain under the eye of the artistic maker.

In regard to harmoniums and American organs Mr. Lamy was in a difficulty. He states that the American exhibit was a blank in regard to organs, and thus no comparison

between the American reed organ and the French harmonium was possible. This, it may parenthetically be remarked, was all the better for the French harmonium. Summing up, we may congratulate Mr. Lamy upon the good taste in which the report is drawn and indited. Mr. Chouquet had to be handled without gloves; but such is the courtesy and good sense of Mr. Lamy that in criticizing his report the hands must be gloved in kind. In the document which this eminent musical instrument manufacturer has just issued there is no undue braggadocio, and his various opinions are stated in moderate language. The fact that French manufacturers, who for some years prior to the last exhibition were being left behind in the march of progress, are now resolved to keep abreast of the times is, at any rate, a strong point in their favor. There is no great difference in the wages paid to workmen in France and Germany, and if we are bound to have foreign pianos at all, there is no reason, should the French keep an open mind in regard to modern inventions, why they should not defeat their traditional enemy in the peaceful fields of commerce. It would be a victory surpassing Sedan if French pianos could oust shoddy German instruments—in the same way that some years ago the American organ drove the French harmonium—from the wealthy English markets. The best German instruments will, of course, always command a sale.—London "Music Trades Review."

Will Occupy New Quarters.

FISK, KRIMM & CO., the popular music dealers of 45 East Third street, have rented for a long term of years the fine storeroom Nos. 28 and 30 East Third street, formerly occupied by the post office. The room is being refitted, will have an entire new front, a large plate glass window on State street, and will be finished in first-class style to suit their business. This change was made necessary, owing to their increasing business, their present quarters being entirely too small to accommodate them. The new storeroom is 100 feet long by 40 feet wide and will make one of the finest music stores in Central Pennsylvania. This firm is to be congratulated upon their success. They started in business in 1885 and by honorable business methods have established a trade which older dealers might envy. They are not only well and favorably known at home, but are constantly receiving orders for their publications of orchestra and band music from all parts of the world. Only last week they received a large order from Sydney (New South Wales), Australia. We also voice the sentiment of the people of Williamsport by wishing them continued prosperity in their new quarters.—Williamsport "Gazette."

—Someone writing over the nom de plume "The Knight Errant" in the Boston "News" of January 27 coolly takes THE MUSICAL COURIER's previous issue and reproduces its items not only without credit but without the pen labor of changing a word. The Boston "News" should not pay for such matter if it be turned in by a space writer, and if it be desk work should at least give the source of the material.

—Women piano tuners will soon be the fact. No less than a dozen of Philadelphia's fair daughters have already commenced the study and practice of the art of piano tuning with the intention of making it their profession, and there is every indication that the occupation is one which may be successfully followed by them. A new conservatory of music which is about starting will have a special department for female students in piano tuning, regulating, &c., and will make special efforts to interest the fair sex in this new occupation.—Ex.

TRAVELING MAN—By a prominent house in Philadelphia, a man to retail piano and organs on the road. Liberal salary to the right man. Address "Philadelphia," care of MUSICAL COURIER.

WANTED—By a piano concern here in the East, a first-class hustler for the road to sell pianos and organs. Good price to the right man. Address "Hustler," care of this paper.

WANTED—A large Western concern intending to manufacture pianos desires to correspond with parties having a plant in running order, with the idea of purchasing scale, patterns, patents, &c. Must be a piano of medium grade. The name is not required. Address "Western," care of THE MUSICAL COURIER.

PRICE—Wanted the price of 50 to 100 square pianos of good makes, no less than 7 octaves, factory repaired or in good condition. Price will secure cash payment. Include boxing and shipping, as they are intended for shipment. Address "Square," care of this paper.

WANTED—A good, reliable man, who has had twelve years' experience in the piano and organ business as salesman and tuner, would like a situation with some good house in the West. Can furnish reference if required. Address "A.," care of MUSICAL COURIER.

WANTED—An enterprising organ and piano salesman. We have a good position for a hustler. Address "Ohio," care of THE MUSICAL COURIER, 19 Union square, New York.

WANTED—Somebody who understands how to collect instalment accounts without making every customer an enemy of the house. Address "Collector," care this office.

WANTED—A piano tuner, action and tone regulator, who has had 30 years' experience and who can give the very highest reference, wants a place in a large or growing firm in the West, Southwest or South. Mild climate necessary on account of condition of a member of the family. Address "Climate," care of this paper.

SECOND-HAND PIANOS.

Wanted twenty second-hand Upright Pianos, of fair appearance and that will stay in tune, to be used for renting purposes. Address, giving spot cash prices, f. o. b.,

WARNER'S MUSIC HOUSE,

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Rare chance to buy a Music House in the beautiful city of Pittsfield, Mass.; population, 18,000; 80,000 population tributary to this city for pianos, organs and musical goods; only one other house in city; fine store, 22x100, best location, low rent; stock will inventory about \$4,500; terms easy; owner has other business. Fifty-two pianos and organs sold by this house since May 18 last. Address this paper.

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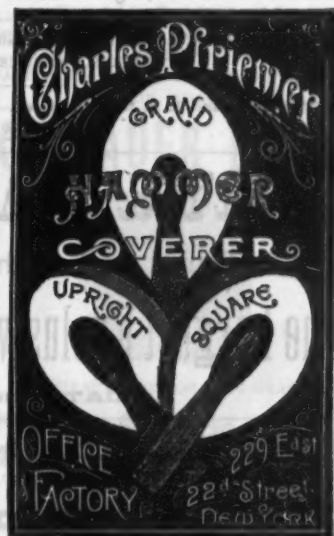
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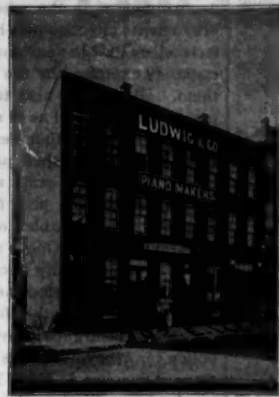
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THE twenty-third annual reunion of the firm of Alfred Dolge was held at Dolgeville on the evening of January 30. At 7:30 the seats around the banquet tables were occupied by the enthusiastic workmen.

It has been the custom of this firm since its existence to hold annual reunions, and on this occasion Mr. Dolge delivers to his workmen his annual address. The work of the year is gone over very carefully, and where criticism is needed it is given in a kindly spirit, and where praise is needed it is also given. The workmen in his factories look forward to the event with a great deal of pleasure.

The meeting Saturday evening was called to order by Edward Dedicke, the oldest employé in point of service. The supper was enjoyed, after which Mr. Dolge delivered his speech. Cheer after cheer went up when he arose, which showed fully the warm relations existing between the kind hearted employer and the employes. Last year Mr. Dolge surprised his workmen by reducing the hours of labor from 10 to 9½ and raising their salary 12½ per cent. This year he again presented a surprise and increased the wages of felt makers 10 per cent. The applause that followed made the building tremble. After Mr. Dolge's speech, Edward A. Brown acted as toast master and several other speeches were made.

In his factories in this village Mr. Dolge has in operation a system of earning sharing. The army of operatives employed are satisfied. Labor troubles are unknown, and the employer and employed form a contented family. His system guarantees laborers against the menacing contingencies of accident, sickness, and old age, and, second, in addition to giving them the full wages established by their social standard of living, it also gives them all the profit, or surplus product they create. It is also entirely free from philanthropy and paternalism, giving nothing to anybody except what he produces, and exacting from nobody anything but full, required service. It places a premium upon intelligence and energy, stimulates individuality, integrity, and social freedom, and tends to elevate the social life and character of all concerned. It is economic, equitable, and co-operative, making the welfare of all the interest of each.

Mr. Dolge's system of economic distribution of earnings is not profit sharing. Intelligent laborers here as elsewhere are as much opposed to receiving charity as they are to being deprived of their earnings by capitalists.

The system that Mr. Dolge has adopted is this: If any workman introduces an improvement, all the surplus

above the cost for making the change from such improvement is credited to him as his surplus earnings. If at the end of the year an increased product has resulted in any department or in the whole establishment, and no improvements or economics have been introduced by capital, it is clear that the surplus is due to the greater care and economy exercised by the workmen, and the profit goes to them. His system also takes into account the wear and tear of labor as well as of machinery.

This involves a labor depreciating or insurance fund. It is made an established part of the cost of the production by Mr. Dolge, the same as depreciation for machinery is provided for. The plan for insurance is based upon the accepted actuary tables of life insurance companies and has two features. One is a regular life insurance policy to provide for the family in case of the death of the worker; the other is a pension fund to provide for the contingencies of accident or other forms of accident while living.

The life insurance provides every employé with a \$1,000 policy for every five years of consecutive service until the amount reaches \$3,000. The pension fund entitles every employé to a pension when disabled for work from accident or old age in a progressive ratio, beginning with 50 per cent. of his wages. In case of accident the pension begins at once, and in case of old age it begins after 10 years' service, rising at the rate of 10 per cent. every three years until his full wages are reached. Mr. Dolge thus has in operation a method of distribution of earnings, and, accompanied by a well regulated system of insurance, has a system of industrial relations that are economic and equitable.

In his speech this evening Mr. Dolge gave his annual report of the practical workings of the system of distribution of earnings for the year 1891. The account shows the following:

Paid to the pension fund.....	\$3,310.49
Life insurance premiums.....	4,047.47
Deposits for those rejected by life insurance company.....	470.90
Total.....	\$10,828.86
Pensions have been paid during 1891 to—	
L. Englehardt.....	\$507.00
Frank Loucks.....	300.00
A. S. Foster.....	310.00
Total.....	\$1,117.00
Previously paid.....	8,428.18
Total.....	\$4,545.18
Contributions to pension accounts to January 1, 1891.....	\$16,525.59
One year's interest.....	787.84
Contribution for 1891.....	3,310.49
Total.....	\$20,623.92
Paid for pensions.....	4,545.18
On hand January 1, 1890.....	\$16,078.74

From January 1, 1892, four employes are entitled to pensions, namely:

L. Englehardt at the rate of \$507 per year.....	
Frank Loucks at the rate of \$300 per year.....	
A. S. Foster at the rate of \$310 per year.....	
J. L. Carnwright at the rate of \$510 per year.....	
For life insurance we paid on seventy-five existing policies during 1891.....	\$4,047.47
Previously paid.....	30,819.84
Total.....	\$34,867.31

Fourteen new life insurance policies were distributed, increasing the face value of policies now held by employes to \$141,000.

Deposits made January, 1892, for those rejected by the life insurance company.....	\$470.90
Previously paid.....	1,689.75
Total.....	\$2,160.65

On endowment account for 1891 the different departments paid as follows:

Felt department.....	\$2,300.00
Lumber department.....	370.00
Molding department.....	394.00
New York office.....	300.00
Total.....	\$3,364.00
Previously credited.....	1,405.00
Total.....	\$4,769.00
Aid Society paid out for relief money during 1891.....	737.87
Previously paid out.....	5,817.80
Total.....	\$6,546.67
Cash balance.....	\$2,051.07

Mr. Dolge added:

According to a statement made by Mr. Forster, the total of all sums paid out during the year 1891 for pension, life insurance, endowment, parks and club house amounts to \$16,014.37. Since the introduction of this system I have paid out a total of \$151,427.03.

The pension, insurance and endowment moneys paid out this year are equal to 38½ per cent. of the wages paid to those entitled to the above benefits.

At every reunion I have told you that I knew it would take many years before my system would be understood by you, and that it would not be appreciated until quite a number of you would draw a pension, endowment money, &c.

It is enough for me to see our pensioners enjoy life, without trouble or anxiety where the bread and butter for the next day shall come from, to satisfy me that I am right.

Last year Mr. Dolge increased the wages of his employes 12½ per cent. and reduced the hours of labor from ten to nine and one-half. This year he again gave them a pleasant surprise by informing them that he was able to increase the wages of operatives in some of the departments of the felt mills 10 per cent. He held that the nine and a-half hour workday was a success, and thought that in the course of a few years a nine hour workday would be possible.—Sunday "Sun."

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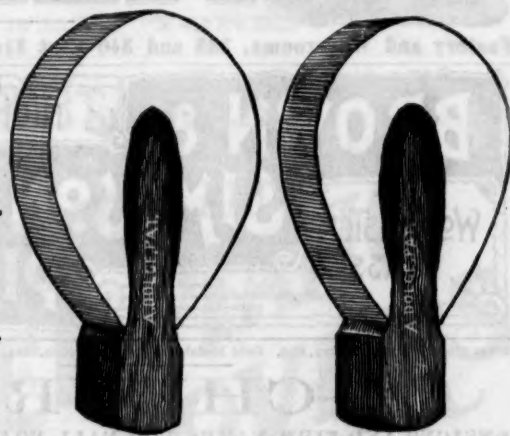
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